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Pre-Incan Cities of Peru

Canadian Postage Cancellers

The New European Gallery

ROTUNDA

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The Fortune-Teller. Hard-paste porcelain with white glaze. German, Höchst, after 1750. See page 20.

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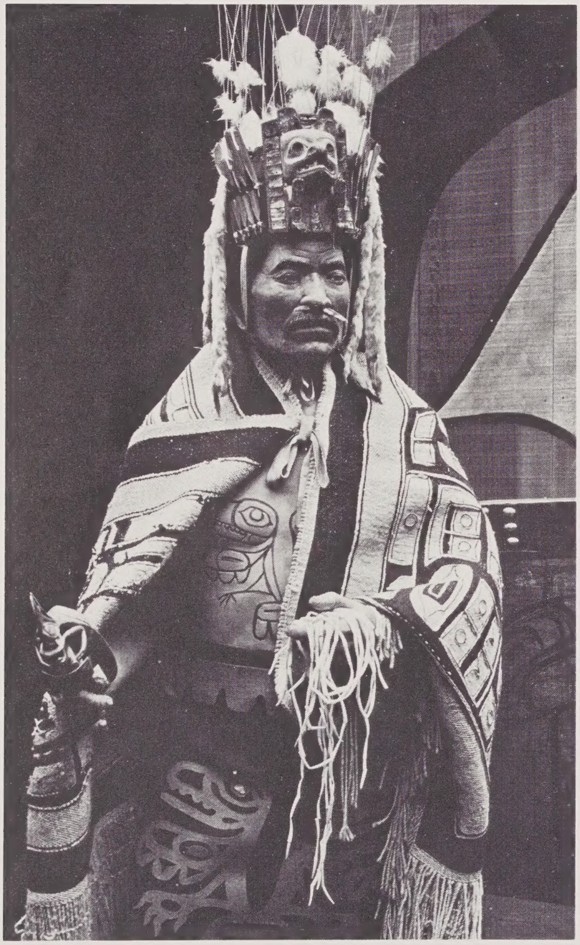
On Bringing the Dead to Life

David Pepper
Coordinator, Art Department.



The chief in full regalia. Photograph by the author.

For fifty-five years they stood, plaster smiles gathering grey-brown dust, passing on to the world only a vague notion of what the old wooden label announced—the Haida Indians of British Columbia. The figures themselves were commissioned for a display at the Canadian National Exhibition in 1919, and then set up at the ROM. The sculptor was quite proficient in anatomy, but evidently hadn't enough preliminary source material to guide him in his work. As a result, the faces of the mannequins bore little resemblance to those of the tribesmen of the Queen Charlotte Islands. Many items of clothing and other accessories used in the display were out of keeping as well.

The projected opening of the Museum's new Northwest Coast gallery presented a golden opportunity to remount the old display in a new context.

A primary step in any such renovation is to gather material, so with the close cooperation of the Ethnology staff, I began my detective work—looking through books for informative illustrations, checking details of daily life, customs, and folklore. The whole process involves much cross-reference of artifacts, texts, photographs, and other sources. Fortunately, research and design done on a Northwest Coast gallery plan some seven years earlier helped narrow my search quickly, eliminating many false leads.

Of all information sources, photographs are among the best, provided one understands certain limitations. It is doubtful, for example, whether there exist any photographs of the Haida taken before 1870, and even by then the survivors of the terrible smallpox epidemics of the 1860s had been greatly affected by other less lethal European influences. Photographs often mislead, so other sources must be examined to support or refute them.

My first concern was to remodel the facial features by removing part of the rather Afro-European faces on each of the mannequins and building up the rest into a more Mongolian type. One of the most useful sources for this work was a rare set of photographs taken by Edward Curtis at the turn of this century. In his eagerness to portray the vanishing ways of North American Native peoples Curtis sometimes staged his effects with props and somewhat fanciful "re-creations" of customs or ceremonies. In some of his Haida photos, wigs cover short European-style haircuts, and the chiefs of two different villages are shown wearing the same headdress. Despite this, the faces are beautiful. Curtis managed to capture something beyond the mere image; there is an intense melancholy in them, yet an unmistakable aura of nobility. From these I made sketches and notes, more to amalgamate what I observed than to re-create specific individuals. The goal was to assemble a group of men, women, and children who resembled as closely as possible the Haida of the mid-19th century.

What is often referred to as body mutilation was practised by these people, but this had declined before very many photographs were taken. Therefore old drawings and written accounts had to be relied on for information about ear and nose ornaments (worn by both sexes) and labrets (decorative plugs worn by women through a slit in the lower lip). Tattooing of various parts of the body with family crest designs was performed on men and women of the nobility. Reports of early expeditions to the Queen Charlottes contained extremely useful descriptions of these customs.

Once the preliminary information was gathered it was time to begin searching the Ethnology collections for available articles of costume and and jewellery, as well as "props" to go into the finished habitat group. Certain artifacts had been designated as essential, and beyond that it was our task to mutually agree on what pieces would be of interest and cultural significance. The first step was to examine possible choices, the second to eliminate whatever did not fit the pattern. Among the Haida, for example, one might find certain material traded or captured from other Northern tribes, but virtually nothing from such southern tribes as the Kwakiutl or Nootka. Ritual and ceremonial material in particular had to fit into the right cultural context, conforming to all the facts at our disposal.

Where authentic articles were not available, accurate replicas had to be made, using whenever possible materials identical to the originals. A box of loose dentalium shells solved some of our problems. From these tooth-like shells and bits of abalone shell I was able to reconstruct pieces of jewellery based on old designs.

Sometimes pure chance provided the answer to a baffling question. After puzzling over the peculiar style of topknot favoured by Haida shamans, I accidentally picked up a small booklet containing illustrations by a famous old Haida carver. These drawings supplied the missing back view so that the final result is quite authentic.

The general theme of the habitat group suggests the atmosphere of great feast. The village chief stands in full regalia of dance kilt and Chilkat blanket, holding his ceremonial raven rattle and wearing an elaborate crown-like headdress with an ermine train. The shaman in his ritual costume and holding his symbolic staff is in animated conversation with the chief. A young woman of high birth, cedar-bark robe thrown loosely about her body, prepares some fresh bedding for the baby who lies before her in a painted wooden cradle. Another woman pounds cedar bark to soften the fibres for use. A youth pauses during the carving of a feast-dish to observe the two men. All around him are scattered wood chips and in front of him are his tools and some partly finished carvings.

The Northwest Coast tribes were a rich people. A hunting and gathering society with no agriculture, they were probably the most materially wealthy of all such groups in the world. Abundance of food, good storage methods, a mild climate, and the ready availability of large trees and other raw materials encouraged their way of life and social customs. They built permanent houses and huge sea-going canoes, made watertight wooden boxes to store food and possessions, and carved magnificent monumental poles in red cedar. The amount of leisure time available enabled them to produce vast quantities of beautifully crafted utensils and ornaments. They were proud of their possessions and of displaying them in public, particularly during festive occasions. In the habitat group we have tried to recapture this feeling of material riches. Carved and painted storage boxes, paddles, masks, and the copper shields whose value is almost legendary have been assembled as they would have been a century ago. One open box contains a selection of smaller treasures—jewellery, carvings in horn, wood, ivory, and argillite—examples of the fine craftsmanship to be found even in simple household articles.

Normally such an exhibit would take over two months to prepare. But because of unusual circumstances, in this case a special programme had to be maintained in order to have the habitat group ready in less than a month's time. The scheme worked well, although on more than one night a late wanderer on Bloor Street might have observed a dusty, paint-bespattered artist trudging home glassy-eyed long after the witching hour had passed. But, to paraphrase an old song, the look in his eye was a look of content.

Pre-Incan Cities of Peru

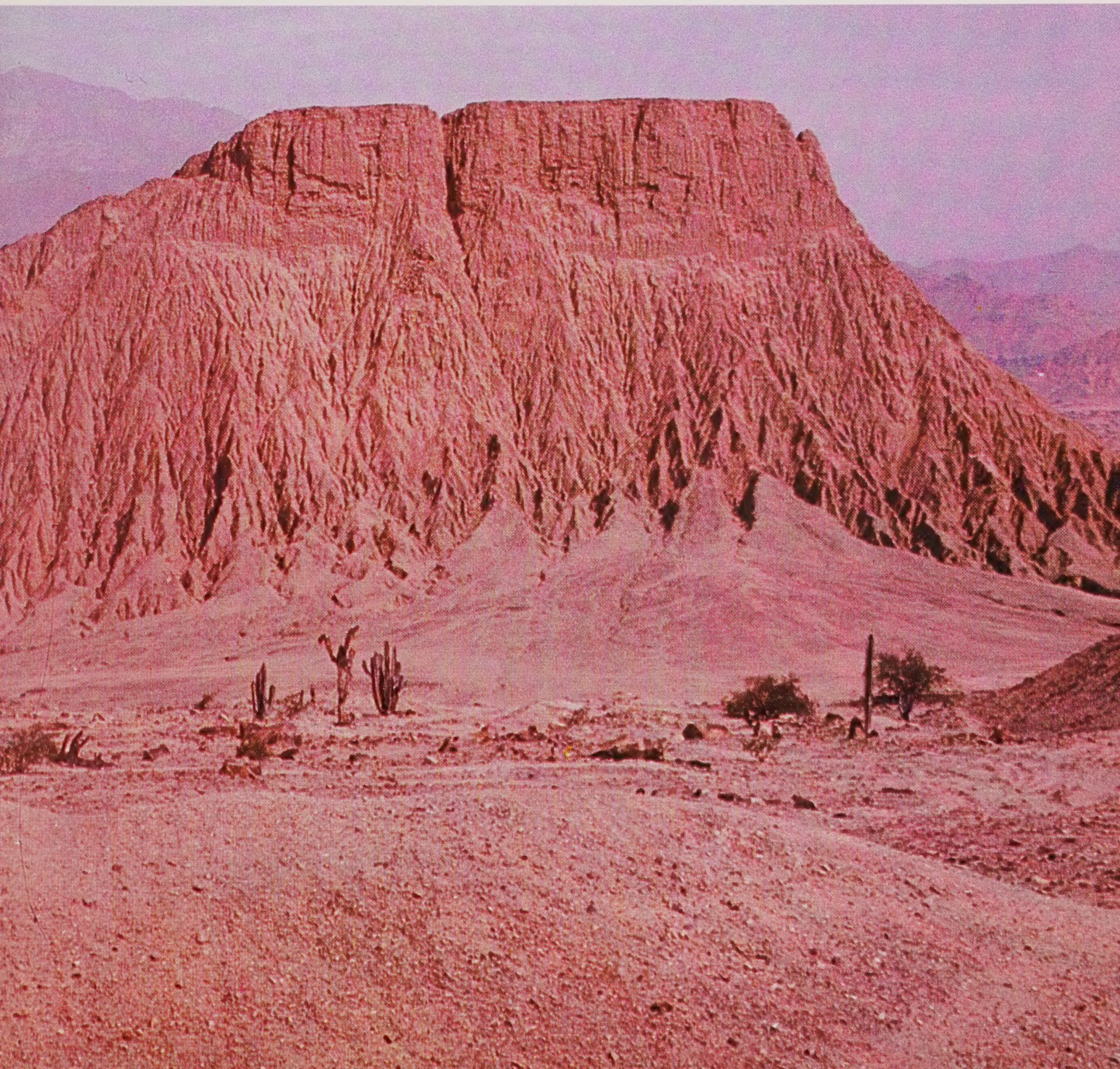
The Archaeology of the North Coast

Kent C. Day

The Pacific Coast of Peru is about 6,500 kilometres due south of Toronto. Although only a few degrees below the Equator, the Peruvian coast is by no means a lush tropical paradise. Rather, it is a long, narrow strip of windswept desert that separates the Andes mountains from the ocean. Short rivers originating in the high Andes cross the coastal desert, and their valleys make a series of verdant oases that break the monotony of the desert. These valleys have deep alluvial soils, which in the past were renewed by seasonal flooding. Rainfall on the coast is practically non-existent because of the peculiar combination of cold off-shore currents, prevailing on-shore winds, and extreme changes in elevation within a short distance of the shore.

For hundreds of years water has been diverted from the rivers into large canals and complex irrigation systems within several of the valleys. Rivers in the North Coast valleys of Peru tend to have a more perennial flow and carry a greater quantity of water than rivers in the Central and Southern Coast valleys. For these reasons, irrigation systems are much more extensive on the North Coast than elsewhere in the country.

Below: The large pyramid at the site of Pampa Grande in the Lambayeque Valley. This pyramid was built of sun-dried bricks and garbage. Erosion has cut vertical channels in the pyramid and buried its foundation.



Top: View from a hillside in the Lambayeque Valley. The foreground is the dry area above the irrigated valley floor. Dark lines in the background are field borders and irrigation canals and ditches.

Lower: A major irrigation canal in the Lambayeque Valley. It follows the course of an ancient canal that has been in continuous use for at least 400 years.

Opposite page: Standing walls of a large corridor among the ruins of Cajamarquilla near Lima.

Irrigated and unirrigated land is clearly demarked on the North Coast because rainfall is too meagre to sustain anything but the most hardy desert plants. In many of the North Coast valleys ancient abandoned canals meander along the contours of valley edges above the cultivated fields. Active modern canals (many of them probably following ancient courses) are brim full during the rainy season in the mountains. Electrically driven pumps in the valley floors pour additional water into the irrigation system when crop demand is heaviest during the growing-season months of October through April.

Today, the irrigated coastal valleys in the north produce abundant crops of corn, vegetables, alfalfa, rice, citrus, and cotton, and great quantities of sugar cane. Prehistorically the same irrigated land produced corn, cotton, beans, avocados, certain kinds of sweet potatoes, peanuts, and a variety of crops not commonly known in North America but still cultivated in Peru. In addition, the valleys and deserts produce a wide range of supplies—from wood chips to iguana fat and iron pyrites to dried skunk tails—that are sold in local markets as nostrums, medications, charms, and materials for infusions and injections. Since most of the items in these native pharmacies are Peruvian in origin and are widely used by native curers, it is probable that many are traditional folk remedies that have been in use for generations.

Peruvian coastal valleys are as rich in archaeological sites as in agricultural production. In fact, the productivity of the irrigated valleys is the reason why these valleys were among the most heavily populated areas in the New World for hundreds of years before European contact. Extensive occupation and intensive agriculture on the North Coast probably began about 200 B.C. and lasted until the Highland Inca gained control of the coast in the 15th century. Although the Inca are the best known prehistoric people in Peru, their dominion over the coast did not begin until about 1470, a scant sixty years before the Spanish arrived. The coastal predecessors of the Inca, the Mochica and the Chimu, were the people who built the elaborate

irrigation systems and occupied the great sites located in most of the coastal valleys north of Lima.

One of the large sites in the Rimac Valley near Lima is called Cajamarquilla. This site was occupied about A.D. 1200-1400 and is contemporary with other large sites farther north that were built by the Chimu. Like most coastal sites built at this time, Cajamarquilla has walls and platforms built of sun-dried bricks and rammed earth and gravel. In layout the site consists of large rectangular enclosures side by side with smaller square or rectangular enclosures, often interconnected by corridors.

Chan Chan, the largest and best preserved Chimu site, is located in the Moche Valley about 500 kilometres north of Lima. This site covers about 24 square kilometres and has been identified as the capital city of the Chimu Empire. Excavations conducted at Chan Chan during the past five years have uncovered structures that were probably royal residences, kitchens, storage facilities, and burial places. In addition, there are vast tracts of ruins of lower-class residences, an extensive, largely looted cemetery, wells, and a very complex system of corridors and other structures surrounding the regal quarters. *Ciudadelas*, the regularly planned rectangular enclosures at Chan Chan, were undoubtedly the royal palaces of the eight or nine Chimu kings who reigned over the Kingdom of Chimor from about A.D. 1200 to 1470. The last of these kings was named Minchançaman and he was in residence at Chan Chan when Capac Yupanqui, a general in the military forces of Inca Pachacuti, successfully overwhelmed the Chimu about 1470. Even though Chan Chan continued to be occupied, the site never regained its former importance as an imperial capital and was abandoned before the Spanish arrived in the Moche Valley in 1532.

The Lambayeque Valley, one of the larger North Coast valleys, is

located about 200 kilometres north of Chan Chan and 700 kilometres north of Lima. Unlike most of the other coastal valleys, the Lambayeque Valley is a composite valley that contains one major perennial river—the Reque or Chancay—and two ephemeral streams, the Rio Leche and Rio Motupe. Before the arrival of the Spanish the broad coastal plain between these three streams was joined together by canals and irrigation ditches into a single cultivated area several hundred square kilometres in extent. Large archaeological sites formerly occupied by the Mochica or Chimu occur within the cultivated area but are more common on hillsides and along the valley edge beyond the reach of modern, heavy-duty land-levelling and farming equipment. Some of these sites are characterized by high walls laid out in a rectangular pattern and others are compact groups of large truncated pyramids built of sun-dried brick. Still others are open sand dune sites littered with pottery and other artifacts.

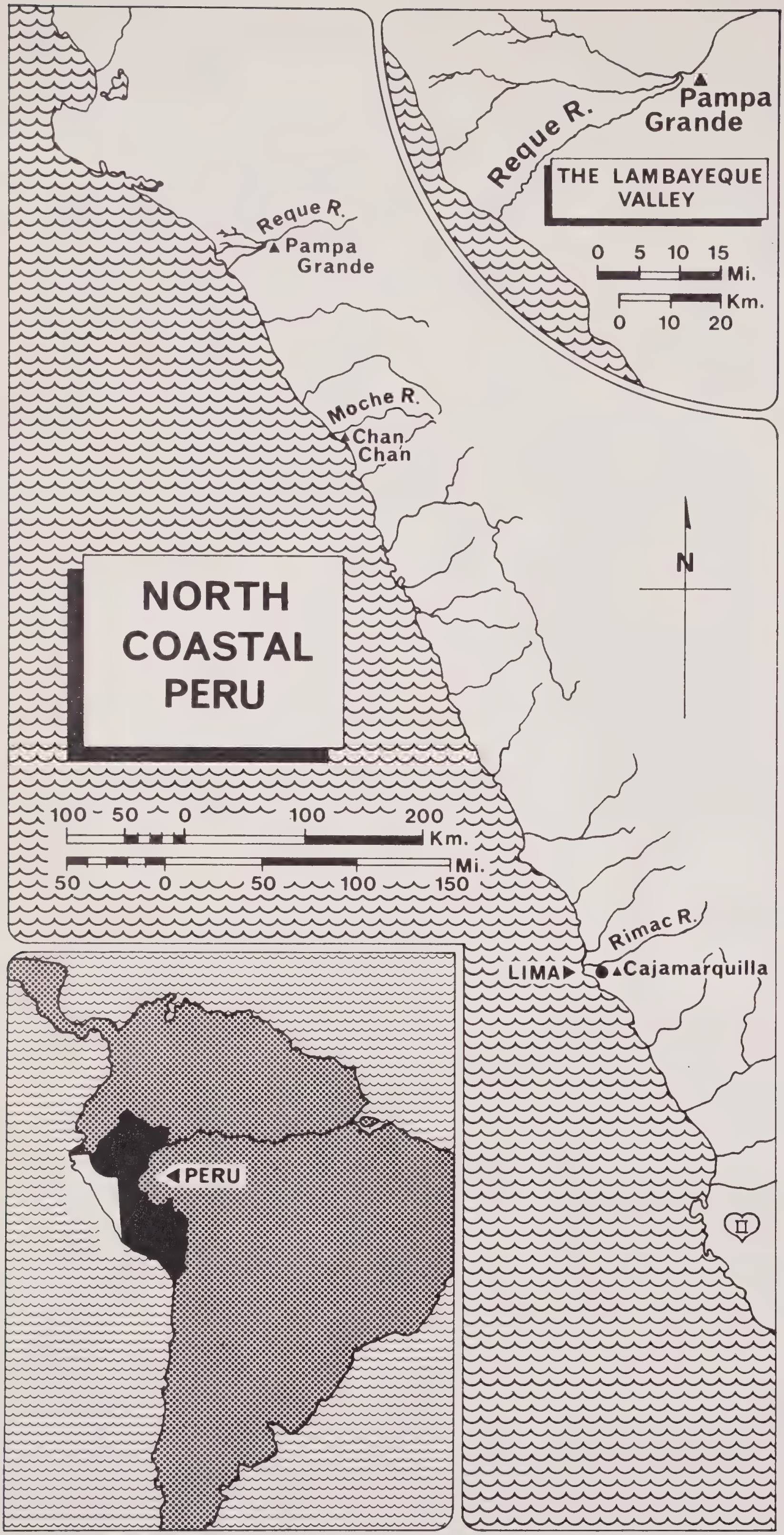
When the ROM initiated its archaeological programme in Peru, one of the first tasks was to choose an area and a specific problem relevant to current archaeological research in that country. At present, some of the major interests in Peru are the study of prehistoric urbanism, urban-rural relationships, and the nature of prehistoric states or empires. One of the better areas for investigation of these topics is the North Coast. Since I had worked at Chan Chan for nearly two years and knew the archaeology of the North Coast better than that of any other area in Peru, the choice of that region was a natural one. While at Chan Chan, I had visited the ruins of the site of Pampa Grande in the Lambayeque valley and had been impressed by the size, good state of preservation, and architectural diversity of the site. Though Pampa Grande was known to have been one of the major urban centres on the North Coast, it had never been excavated.

In 1971 a survey of the lower portion of the Lambayeque Valley was conducted. About 100 archaeological sites were found, but time and again attention was focused on Pampa Grande because it is the largest site in the valley and, although occupied before Chan Chan, has many architectural features in common with that great urban site. Thus, because it is a complex urban site, probably was the centre of economic activities in the lower valley, and possibly was the capital of a city-state or larger political unit, Pampa Grande was chosen for investigation.

Pampa Grande is located about 50 kilometres inland from the Pacific Ocean on a dry hillside where the Lambayeque Valley floor begins to fan outward toward the sea. At this point in the valley there are major water diversion systems that supply irrigation water to nearly all the cultivated area of the highly productive lower valley. These modern canals flow in the same course as canals that were in operation during the 16th century when the Spanish began to settle in the valley. Thus, there is no doubt that the major canals were built prehistorically and were still functioning when the Spanish arrived. It is probably more than coincidence that Pampa Grande, the largest site in the valley, is located adjacent to the single most critical spot for control of water for the entire lower valley.

Opposite page: A selection of goods that are sold in a Peruvian market as medications. The paper bags contain dried leaves. In the centre of the photograph are wood chips, dried seeds, bean pods, bottled iguana fat, iron filings, bark, and seashells.

Right: A well preserved sun-dried brick pyramid in the Lambayeque Valley. In the foreground the ruins of a corridor lead to a ramp that rises toward the summit of the pyramid.

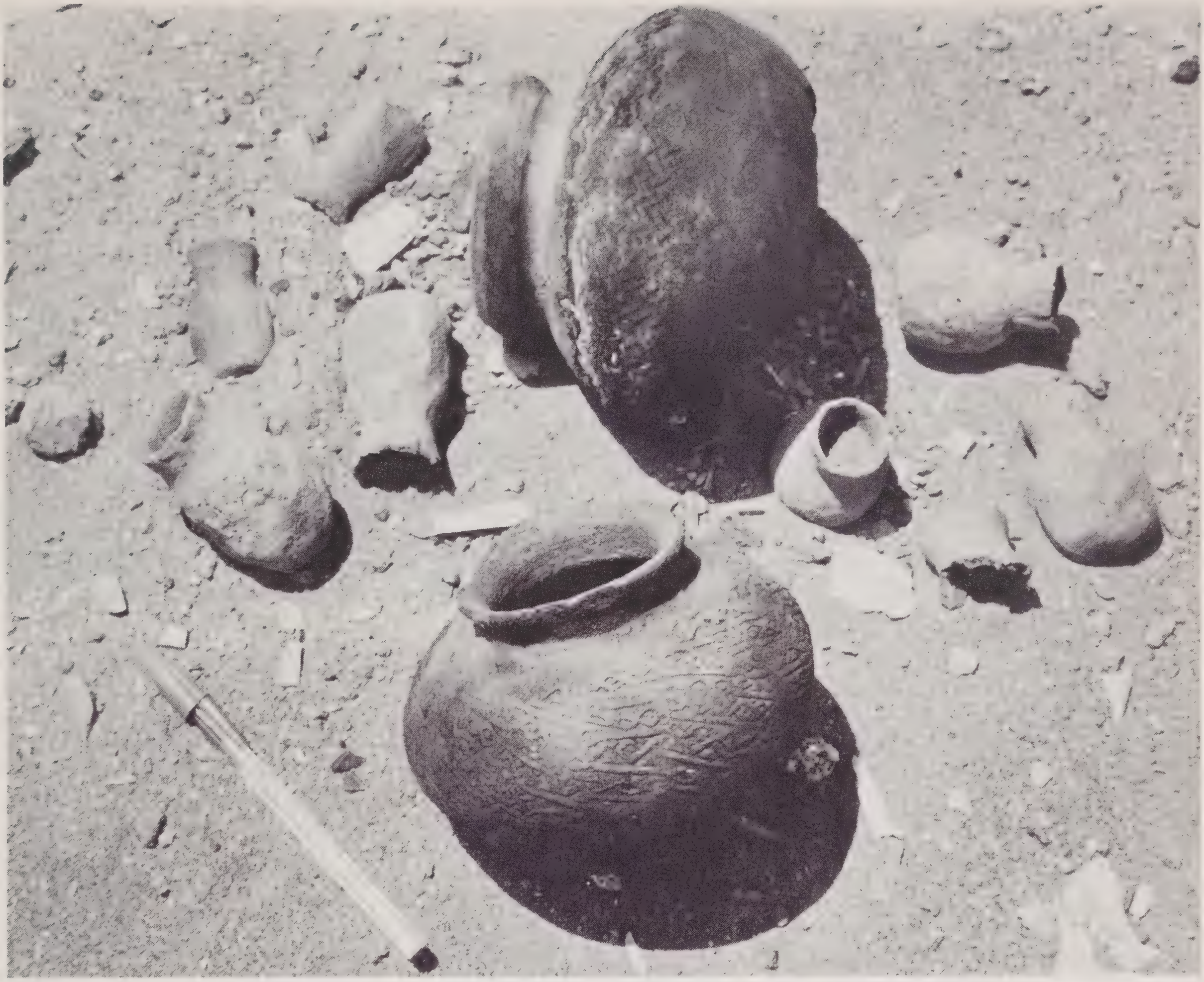


As yet, it cannot be determined if the inhabitants of Pampa Grande constructed all or part of this ancient water diversion system. But if the occupants of Pampa Grande did construct these ancient canals, then it is possible that they had control over agricultural production in the lower valley, because no crops could have been raised there without irrigation water.

During the past 400 years the canal intake system adjacent to Pampa Grande has been washed out by floods several times. In addition, the canals and irrigation ditches have been extensively remodelled and modernized, particularly since sugar cane became the dominant irrigated crop in the valley. Clearly, it will be difficult to confirm the antiquity of the irrigation system and its relationship to the occupation of Pampa Grande. The problem may be solved, however, through the study of aerial photographs that show faint traces of ancient ditches and fields. In addition, the location of archaeological sites along canal routes and the distribution of datable sherds in or near canals and ditches will help unravel the puzzle.

One reason for selecting Pampa Grande as the site for archaeological research is its architectural diversity and complexity. Ruins at the site are not scattered about in isolated, chronologically discrete units but consist of contiguous groups of contemporary structures spread over a four-square-kilometre area. The assumption that the structures are contemporary is based on the universal surface distribution of ceramics which are dated about A.D. 800-1000, the end of the Mochica period. It is evident that the majority, if not all, of the visible architecture at the site was built and occupied during a relatively brief period by the Mochica.

A large truncated pyramid built of sun-dried bricks and garbage stands near the centre of Pampa Grande. This building is about 200

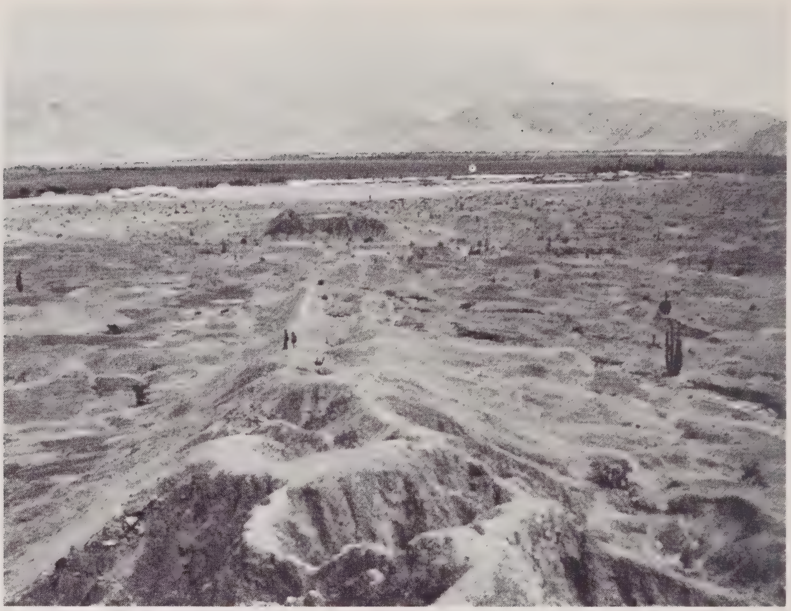


metres long, 150 metres wide, and 30 metres high and is surrounded by a walled-in enclosure nearly half a kilometre square. A complex arrangement of platforms and ramps on the northwest side of the pyramid faces a smaller truncated pyramid that stands in its own enclosure. Platforms with double rows of contiguous structures on their summits are located within both pyramid enclosures. These rows of structures are very similar in size and floor plan to storerooms in the *ciudadelas* at Chan Chan. Although there are other structures and some looted burials within the pyramid enclosures, the majority of ruins at the site lie outside the pyramid enclosures.

During the 1973 season at Pampa Grande maps were made of several architectural groups outside the pyramid enclosures. One of these groups consists of about 100 square metres of small square or rectangular rooms, narrow, tortuous corridors, and small platforms filled with garbage. In contrast to the large pyramids, most of these structures were built of field stone laid in mud mortar. The common occurrence of burned materials, sherds, and food remains in this area is an indication that it was originally residential.

Rectangular enclosures are numerous at Pampa Grande. These enclosures vary in size and internal layout but share several

Pottery vessels lying on the surface of an open site in the Lambayeque Valley. The two larger vessels are Chimu cooking pots made between A.D. 1200 and 1400.



View from the summit of the large pyramid at Pampa Grande (see pp. 4-5) toward a smaller sun-dried brick pyramid. Ruins of architecture cover the entire area around both pyramids.

features in common. Interiors of the enclosures are divided into two to four sections, each containing open courts and low, broad terraces with centrally located ramps. Unlike the small, crowded rooms mentioned above, the rectangular enclosures contain little domestic debris and few sherds. There are foundations of block-U shaped structures in some of the rectangular enclosures at Pampa Grande that, in floor plan, are similar to later block-U shaped structures in *ciudadelas* at Chan Chan and other Chimu sites. Although the rectangular enclosures at Pampa Grande lack the storage facilities characteristic of the royal *ciudadelas* at Chan Chan, similarities between the two types of enclosures are sufficient to tentatively suggest that they housed residents of high status at Pampa Grande.

This brief description of three of the major types of architectural components at Pampa Grande is only an introduction to the complexity of the site. As work proceeds at the site, the variation in architectural layout, the diversity of structure shapes and sizes, the distribution of artifacts, the location and content of burials, and the quantity and distribution of discarded items in garbage dumps will be used to identify the residential patterns, activity areas, burial practices, and diet of the original inhabitants of the site. In addition, the spatial relationships and access patterns between and among different residential and activity areas should yield clues to the behaviour or interaction between individuals or groups of people at the site. Beyond this, further study of the irrigation system, distribution of contemporary sites in the lower valley, and evidence for contacts outside the valley will give a more complete picture of prehistoric social, economic, and political organization of the inhabitants of Pampa Grande.

Dr. Day is Assistant Curator (Peru) in the Office of the Chief Archaeologist, and has been director of the ROM's field work in Peru since 1971. Before joining the ROM he was involved in field work in the western United States, Guatemala, and at the site of Chan Chan in Peru. He is at present completing 18 months of work at Pampa Grande.

A ROM Pioneer

A Tribute to Margaret MacLean

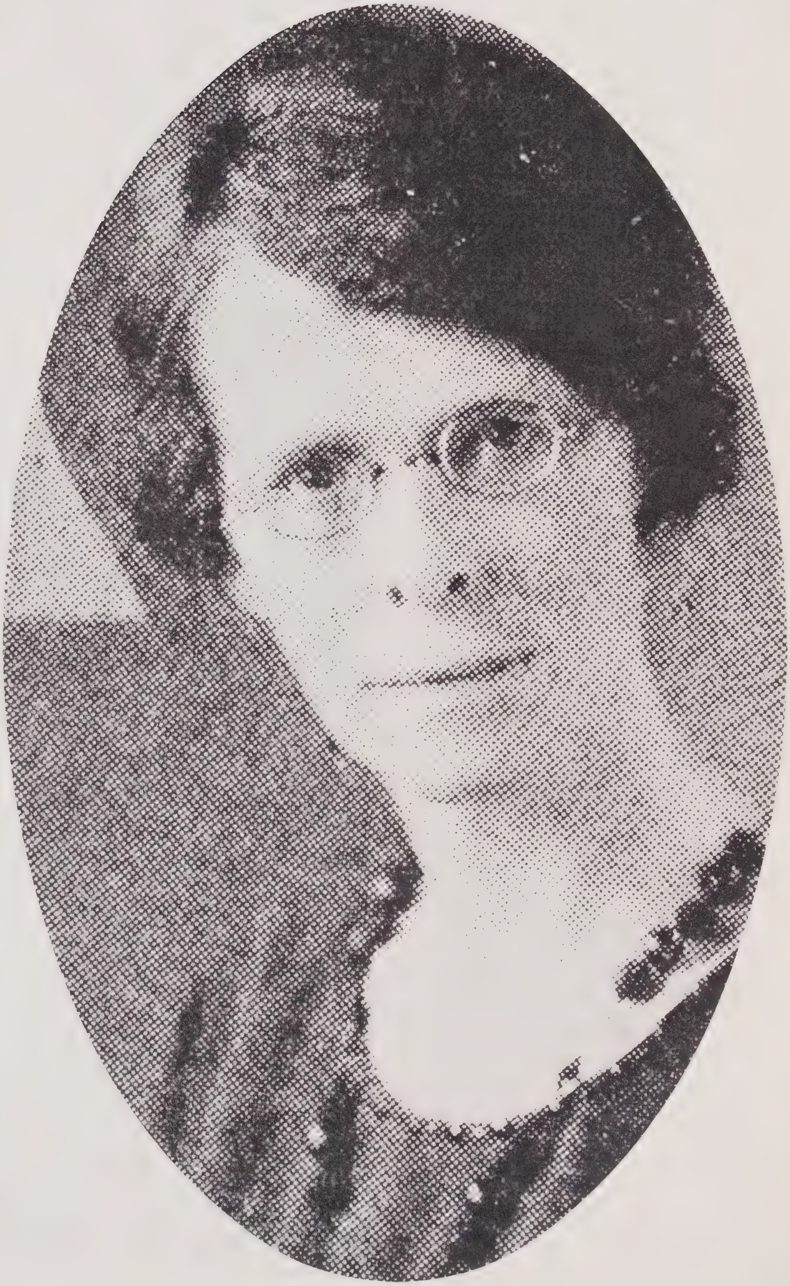
Beverley Stapells

In the Year of the Woman, 1975, Margaret MacLean deserves her own special pedestal. Her award would be for a series of firsts at the Royal Ontario Museum, achieved when the Museum was still in its infancy.

Shortly after the First World War began, this reddish-haired woman climbed the steps of the old Museum. She entered as a visitor, but before she left a decade later Margaret MacLean had set precedents in education and public relations that are patterns today at the ROM.

The Museum was, at that time, a scholarly preserve of academics where women were hardly recognized. Margaret MacLean had no museum background, no professional training, and little formal education. But what she did have was an enquiring spirit that refused to acknowledge closed doors or the traditional limitations of her sex.

When there was no position for a museum guide, she created one—and became the Museum's first official guide from 1919 to 1924. She was the first to organize classes for school children. It was she who started the Saturday Morning Club for young people. The adult tours handled today by the Members' Committee were initiated by Miss MacLean. Single-handedly she contacted the press, prepared releases, and arranged for newspaper coverage of Museum activities. She invited photographers to take pictures and wrote articles herself. In all these activities she conveyed her own enthusiasm for the young Museum to an ever-growing public.



It would have been a remarkable achievement for anyone. But for a woman at that time, who, moreover, had never attended high school, it was phenomenal.

Her early life is something of a mystery. She was the daughter of Alexander MacLean and Sarah Smith, and was reared in the country, probably around Ottawa. Her father was a staunch Liberal, a man of many talents, a newspaperman, editor, Ottawa alderman, and paving contractor. In 1904, when he was over 70 and very deaf, the Laurier government appointed him Commercial Agent to Japan and his daughter accompanied him. He was transferred in 1908 to Shanghai as Trade Commissioner to China where he died the same year.

What information is available about Margaret MacLean is contained in a few letters, a short book she wrote on China, and two scrapbooks she left to the Museum. The scrapbook on her Museum work, now in the archives, is the only record of early teaching at the Museum. But it is the Japanese scrapbook, now in the ROM's Far Eastern Library, which may prove to be Margaret MacLean's most valuable legacy to the Museum. It is a visually beautiful and highly informative collection of picture postcards and memorabilia of the Japan she saw in the early 1900s, rich source material for students and writers on the period. Also in the Far Eastern Library is Miss MacLean's small treasure of a book, *Chinese Ladies at Home*, published in 1906 after a trip to that country. Bubbling with lively and outspoken observations, the book is a series of vignettes on life in the final days of the Manchu Dynasty. It is, above all, testimony to the courage of a remarkable woman, for that gruelling and sometimes dangerous trip was taken alone.

Margaret MacLean and her father arrived in Japan in the midst of the Russo-Japanese conflict. Her father's quasi-diplomatic status gave her an entrée to social functions where

she met generals and princesses. But, not content with social life alone, she threw herself into war work, joining the Volunteer Nurse Association of the Japanese Red Cross where she rolled bandages and made more than 100 scrapbooks for the wounded in hospitals. Her five or six years in Japan and China must have been happy ones. Her quick, enquiring mind, combined with insatiable curiosity, led her along paths that few foreigners would have dared.

The story of Japan at that time is told in her fascinating Japanese scrapbook. The picture postcards of war scenes and explosions, bayonet charges and captured warships are placed beside casualty lists and vivid military cartoons. A captured Russian officer smiles from a magazine clipping as he plays the accordion in prison camp and the flag of the Rising Sun floats across the page.

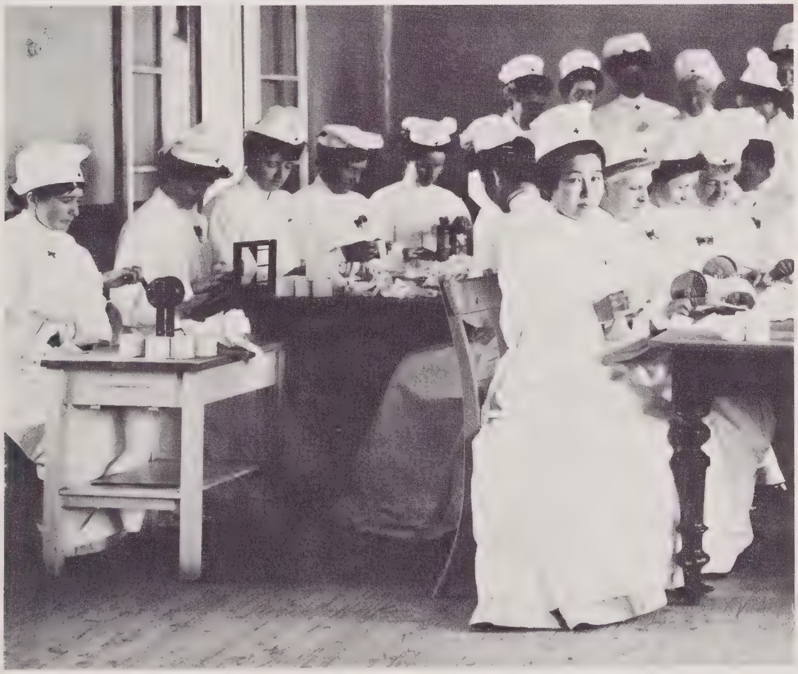
With the cessation of hostilities, the scrapbook postcards turn to depicting the soft world of plum gardens and autumn maples, arched bridges and pagoda temples. There are engraved invitations to embassy receptions and Imperial garden parties, and hand-painted menus of exquisite detail. And there are touches of her personal life. Here is a valley of blushing cherry trees and a note, "Our house was on a bluff looking towards this . . . " Here is Mount Asama, the 8,200 foot peak she scaled one night and "looked into its crater at 4.20 a.m.", and a park view with the comment, "I always enjoyed it here—twirled prayer wheels beside the pigeons."

The following year, 1905, Miss MacLean visited China. Her account of her impressions tells of a China very different from that of today. She saw "its swarms of filthy people shouting and jostling each other; its congestion and worn-out jinrickishas, wheelbarrows laden with people and freight . . . coolies with burdens . . . prisoners tied in a bunch by their pigtails . . . silk-arrayed gentlemen and sedan chairs . . . [and] beggars with hideous sores and leprosy."

And she saw the beauty of Soochow. "The western sky was still aglow with the setting sun and against the old wall with its crenellated parapet, its gate towers, and its dignity of age, was majestic. It was evening and the canal was quiet, in boats under the hood of matting the family had gathered, and here and there a flickering of light of prepared string in oil showed the inmates had not gone to sleep."

Shanghai at that time was not safe for foreigners. One day she was caught in a mob that was stoning the German Consulate. She writes, "Not having anyone to cling to . . . I became my natural self and acted." She found a jinrickisha which bore her slowly "through this evil-looking mob whose glances were threatening and whose words it was easy to see were not complimentary", and eventually reached safety. Sixty Chinese were killed in the riot that day.

There is an amusing description of a wheelbarrow ride she took to the countryside with a 200-pound missionary. "A Chinese wheelbarrow has one large wheel in the centre that invariably squeaks, and on each side of the wheel is a shelf for passengers. My 200-pound friend sat on one side, while I, of less than 100 pounds sat



During the Russo-Japanese War Margaret MacLean was a volunteer nurse with the Japanese Red Cross. She is fifth from the left, intent on rolling bandages.

Opposite page: A picture from Margaret MacLean's 1906 book Chinese Ladies at Home.

on the other, and for the wheelman to balance us it was necessary to tilt the barrow to a 45 degree angle, with me on the downside continually slipping off . . . .my spectacles jiggled up and down on my nose keeping the landscape in perpetual motion, and my teeth chattered as though stricken with fear." Later she travelled by barge across the Whangpoo River, where she had to crawl through a hole to enter her stateroom. "I use that word [stateroom] not knowing the Chinese one, which surely must be more appropriate, for there was no state and little room."

After her years in the East Margaret MacLean made two world trips, and then in her mid-forties she came to the Museum. From then on the Museum was her life, particularly as it concerned young people.

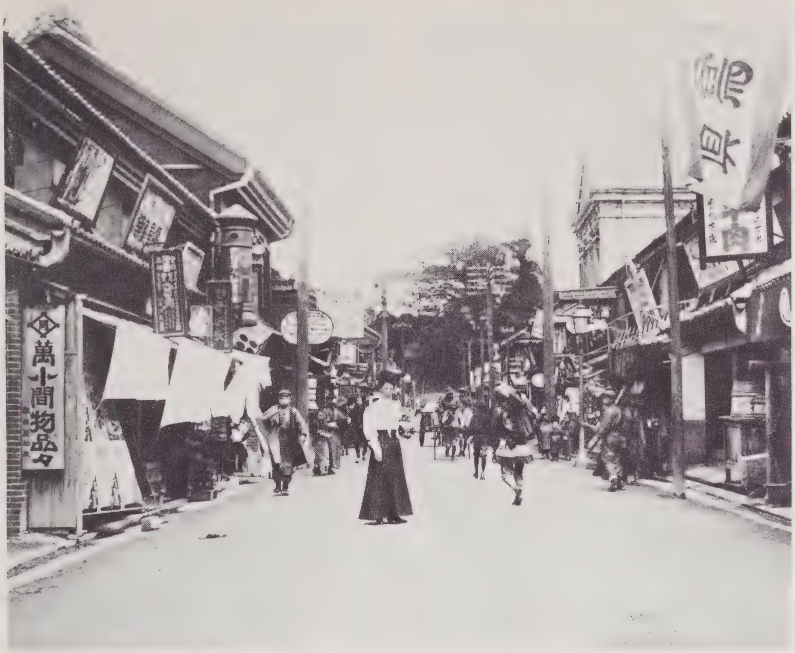
In a 1923 *Maclean's* article she recalled that on her return from the East she visited Dr. Currelly and asked if she might be appointed as a lecturer. "But there is no such position," said Dr. Currelly. However, he assured her that there was no objection to her studying in the Museum.

She began a systematic preparation of subjects that might be needed for lecturing, should the Museum reverse its decision. Her range of topics was ambitious: North American Indians, Palaeolithic and Neolithic times, Rome, Greece, Egypt, China, and Japan. Seeing the quiet figure working month after month in the Museum, Dr. Currelly was concerned that Miss MacLean might have misunderstood him and again told her that there was no possibility of a position on staff. She said she fully understood, and she continued her research.

Several more months elapsed, and Miss MacLean finally gained permission to organize outside parties and lecture to them for a small fee, on the understanding that she was not on staff. She prepared brochures outlining her addresses and sent them to schools and clubs. In her first winter of free-lance work she addressed more than 700 people. It is not clear how long Miss MacLean operated as an independent guide; but eventually her perseverance was rewarded. In January 1919, she was hired to lecture three days a week as "a common guide for all the component museums [having] satisfied the directors of her fitness." Finally she was a salaried employee.

Miss MacLean began her Museum scrapbook as soon as her touring started in March. Its neat columns list schools handled, topics covered, and total lectures; her underlinings are frequent and special notes are added in red ink. In her first month of official activities she gave twenty-six lectures to schools. Saturdays were filled by the Saturday Morning Young People's Club, plus afternoon lectures for both children and adults. Miss MacLean noted that she gave sixty-five individuals information, and seven extra lectures to forty-eight "listeners". By year's end she had lectured to more than 9,000 children and adults.

With the written record of that first March are fifteen yellowed newspaper clippings, announcing "An Official Guide for the Museum", "Woman Guide for the Museum", and "Free Lectures at the Royal Ontario Museum" from long-forgotten newspapers like *The Times* and *The World,* and



Miss MacLean goes shopping in Yokohama in the early 1900s. The sign on the left proclaims that the shop sells ten thousand and one things.

Opposite page: This 1905 photograph from Margaret MacLean's Japanese scrapbook, showing a reception for volunteer nurses, is a study in fashion. Miss MacLean is in the third row, centre.

the more familiar *Mail & Empire, Globe, Telegram,* and *Star. The Globe* carried one story that began, "The Women graduates of University College, class of 1914, had a real treat on Saturday evening when Miss Margaret MacLean lectured to them . . . on 'The Inspiration of the Museum' ". Another item notes that the Canadian Mental Health Association was shown through the Museum by Dr. Currelly and Miss MacLean where they saw "a dried head from Ecuador cleverly reduced in size . . . to make a neat parcel to carry about an enemy."

The Saturday Morning Club for Young People was directed at 14 to 20 year olds "with the hope that the young will become familiar with various objects in the museum . . . and on crowded days . . . inform the public . . . when there are too many visitors for one official guide." One person who remembers her enthusiasm with young people is Dorothy Haines Hoover, at present a volunteer in the Far Eastern Department and the woman who, in 1925, succeeded Miss MacLean as a guide. "She had the ability to create an environment around the simplest object. She made the school children in her classes feel the mediaeval spirit when she was in that section. You could imagine the banners hanging above, and almost see the rushes on the floor and hear the dog barking. I don't know whether it was her Scottish ancestry—she was very proud of that—or what it was, but she made everything alive. She could tell such stories that caught people."

Another person who gives us a picture of Margaret MacLean was George Crofts, an agent in the Far East for Dr. Currelly. In a letter to her he wrote, "I have not mentioned this before but I had the pleasure of listening, unknown to your goodself, to two of your lectures, and was really surprised at the depth of your knowledge and the clearness of your explanations. I rather envied you the faculty and fullness of your expressions which conveyed so much."

Although the Saturday Morning Club was eventually revived, and is today extremely successful, the first club was short-lived. One morning a Toronto architect spoke on decorative iron work, and only three of the twenty-five club members attended. Miss MacLean wrote in her scrapbook, "I said that since the members were so lacking in honour and loyalty to the club . . . there was nothing to do but disband the club."

Margaret MacLean demanded the same dedication and responsibility of others as she did from herself. When she visited other museums she noted that it was on her own time. Once she took two days off with the comment, "I felt I could take the privilege as I had spent many extra hours in the museum . . . oftentimes in the evening." But she did not hesitate to cancel school classes when necessary. An October entry notes, "I telephoned to some school classes not to come, as the museum was too cold, injurious to health." On one occasion she made a terse entry, "Two lectures cancelled because the gallery was closed without asking me if it interfered with engagements already made."

There are indications that life at the Museum was not always easy, and undoubtedly her assurance and determination irritated some people. A month after her appointment a curator complained to the directors that Miss MacLean had "interfered in the keeping of order in his gallery."

Ever conscious of the press, Miss MacLean invited the editor of *The Globe*'s Children's Page to join a lecture to youngsters on Norman and Saxon times, which resulted in a glowing story about the fun of a visit to the Museum. When *The Globe*'s Church editor came to the Museum he reported on the "veritable treasure house of Biblical and oriental illustrations in the 300 clay tablets and cones from Babylonia."

Typical of her newspaper enterprise was her handling of a visit by a New York fashion designer, who was to speak to the Canadian Women Designers Association. On the morning before the talk, Miss MacLean invited the designer to the Museum. That evening the designer was so enthusiastic about the ROM that she "mentioned the museum at least a dozen times in her lecture. She was a splendid advertisement for the museum." And Miss MacLean had done a splendid job in having the meeting covered. The following day there were stories in *The Globe, Star, Telegram,* and *Mail & Empire.* And when Miss MacLean lectured to the Canadian Dress Designers, stressing that there is nothing new in fashion design and that current styles can be traced to the Egyptians and armour of the Crusades, it made headlines in the women's pages.

During her five years on Museum staff Miss MacLean also wrote articles for *Saturday Night, Art and Archaeology*, and *International Studio*, an art publication of the day.

In Miss MacLean's scrapbook there are two lengthy letters from George Crofts, written in 1923 from Tientsin. It is clear that she kept the Museum's China agent informed on the placement of articles in the galleries and the reaction of visitors. Referring to the glazed tomb figurines of foreign traders in China which had recently been shipped to the Museum, he says, "I hope you will induce Mr. Currelly to place them in the same case as the others . . . as it is very necessary [for them] to remain together for future reference." The correspondence was a friendly one, with an exchange of thoughts on Chinese antiquities, discussions of angels in Tibetan paintings, and occasional spirited disagreements. "Your letters, like yourself, are intensely interesting", Crofts wrote. "They contain a mass of information clearly illustrating the great ability you possess in connection with the work in the museum. It affords me great pleasure to congratulate you on your good taste and executive ability."

Perhaps Dr. Currelly's original reticence in hiring Miss MacLean was due to the novelty of the proposal. For once she was on staff, he recognized the need for more lecturers. Addressing the Toronto Board of Education in 1923, he said if the Board would supply more teachers, the Museum would train them. He pointed out that, despite the lack of organization, from 6,000 to 10,000 pupils visited the Museum in a year. "At present our one instructor, Miss MacLean, has so many classes that a child only visits the Museum once every five years." By the time Miss MacLean had resigned, negotiations were beginning with the Board to pay for two more teachers. The ground had been broken.

Miss MacLean's last entry in her Museum scrapbook was in November, 1923. She wrote, "I resigned in November owing to ill-health. The Board of Trustees said many kind things about my work and gave me a present of

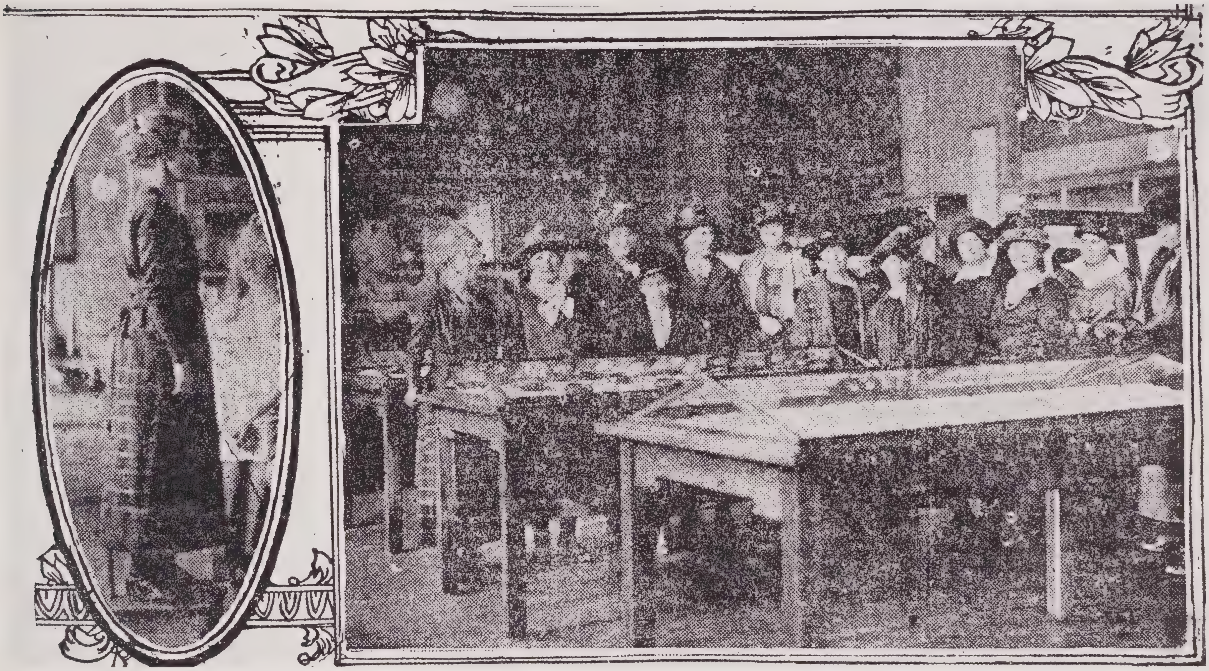
Margaret MacLean's legacy to the ROM included these two early pieces of Korean pottery.

Opposite page: Margaret MacLean lectures to members of the Murray Club at the Museum. This picture appeared in The Sunday World *in 1920.*

$300. This is the first time a present was ever given to a member of the staff who had resigned. The Board was hard up for money at that time. They accepted my resignation at a time convenient for myself which was Feb. 15, 1924." It was page 77 and the end of her Museum record.

Before she died Margaret MacLean bequeathed to the Museum more than fifty books she had collected, many of them on Japanese art, her brother's war medals, some Korean textiles, and a lace christening dress. In addition, she left some early Korean pottery. Two early pieces, a stem cup and a strap-handled cup from the Silla period, are on display in one of the Far Eastern galleries.

Six years later she died in hospital. No mention of her death appears in ROM minutes and newspaper obituaries were brief, with no reference to her event-filled life. The record of her past remains in her scrapbooks, here in the Museum, where she wanted them.



Beverley Stapells graduated from the University of Toronto in 1948 with an Honours degree in Modern History. She joined the staff of the Royal Ontario Museum in 1969, working on a part-time basis in the Education Department until last June. A former newspaperwoman, she now is devoting her time to writing on subjects related to the Museum and stories for children. In putting together this article, Mrs. Stapells felt at times like Hercule Poirot, piecing together the clues. Full credit, however, for the "discovery" of Miss MacLean goes to Norma Heakes, Director Emeritus of Education at the ROM who is preparing a history of education at the ROM.

The Spirit of the Baroque

The New European Gallery

Heribert Hickl-Szabo

During the Middle Ages art in the Western world was anonymous and international in character. With the beginning of the Renaissance this situation changed as each country began to develop along characteristically national lines, so that although artistic and cultural influences continued to transcend national borders, the uniquely varied mosaic of Western civilization came into existence.

For this reason (and for lack of space) the galleries of the European Department were from the beginning divided into an English wing and a Continental one. That the larger area was devoted to English material is explained by the fact that in Canada English things were easier to obtain, and at the same time were of more interest to the general public. Both areas were arranged chronologically, but while in the English wing this arrangement was perfectly easy and straightforward, the effect was largely lost in the Continental wing, where French, Italian, Spanish, Dutch, and German objects jostled one another as in the back room of an auction house in an English provincial town.

Our desire to change this situation began to be realized in 1969, when a late 18th-century French period room was installed. The experiment met with such success that we were encouraged to continue, and a year later a second display was installed to illustrate the beginning of the 18th century in France. This formed a convenient bridge to the earlier periods represented in Gallery 7, where the late 16th and early 17th-

Nautilus cup with silver and gilt mounts. German, Augsburg. By Daniel Mueller, c. 1600.

century displays had also been improved.

The result accomplished shows clearly that mediaeval art was international; that Renaissance styles were predominantly fashioned by Italian craftsmen; and that Baroque and Rococo styles leaned heavily on French fashion.

Since 1972 we have been building up a collection of Renaissance and Baroque bronzes, among other things, and with some exceptions the emphasis has been on Italian material. Now finally, to balance the Continental displays with the English, the European Department has opened a long-needed and well-planned gallery of Baroque and Rococo objects of art, concentrating on splendid examples from Germany, Austria, Bohemia, the Netherlands, and Northern Italy. The material consists of furniture, ceramics, glass, metalwork, and some oriental rugs of rare quality made for the European market; the whole forms an exhibit such as would be hard to equal anywhere in North America.

Among this rich display attention should be drawn to the so-called Polonaise rugs, the earliest of which is dated before 1650. Years of research leave it still uncertain where in Persia they were made, but the invention of their technique (weaving a silk thread with golden and silver wires) and their design of interwoven arabesques are attributed to Shah Abbas. No more than 300 such rugs were ever made, and these are the only examples in Canada.

Another notable exhibit is an ebony cabinet on a stand, dating from the middle of the 17th century. This was a gift from Cardinal Mazarin to a church dignitary in Germany. It is one of a group of five or more from an anonymous workshop in Brussels, all perhaps commissioned by Mazarin; the others are in the Schlossmuseum in Berlin, the Victoria and Albert Museum in London, and the Cluny and the Louvre in Paris. The outside of the cabinet has fine relief carvings not unlike the work of Duquesnoy, the left-hand door depicting Christ appearing to Peter at the Lake of Gennesaret and the right the Journey to Emmaus. On the frieze are four oblong panels with *putti* at play. Inside the cabinet is an arrangement of drawers around a tabernacle, most beautifully decorated with inlay work showing a perspective scenery of rare artistic feeling.

A group of paintings attributed to Luca Giordano is in the rare technique of painting on the reverse side of glass. Another Baroque picture is done in *pietre dure*, a mosaic technique only known today from late 19th-century pieces from England. One splendid object, illustrated here, is a typical 18th-century example of German furniture from Mainz or Würzburg; as an illustration of marquetry it is perhaps overpowering at first glance, but closer inspection reveals almost unbelievable craftsmanship in the execution and the technique. Something quite unique is a so-called house altar, the result of the combined efforts of two master-craftsmen, Thelot the silversmith and Plitzner, an ébéniste (cabinet maker) and sculptor, who worked in South Germany about 1700.

A sprinkling of objects have been brought in from our galleries, such as a fine Tschinke, and pieces of porcelain, silver, and glass, all of comparable quality. For the time being, however, most of the objects in the new gallery will be long-term loans from famous collections, continental and local, until the Museum is able to obtain similar material of its own. We hope the new exhibit will have the interest and appreciation of the public.

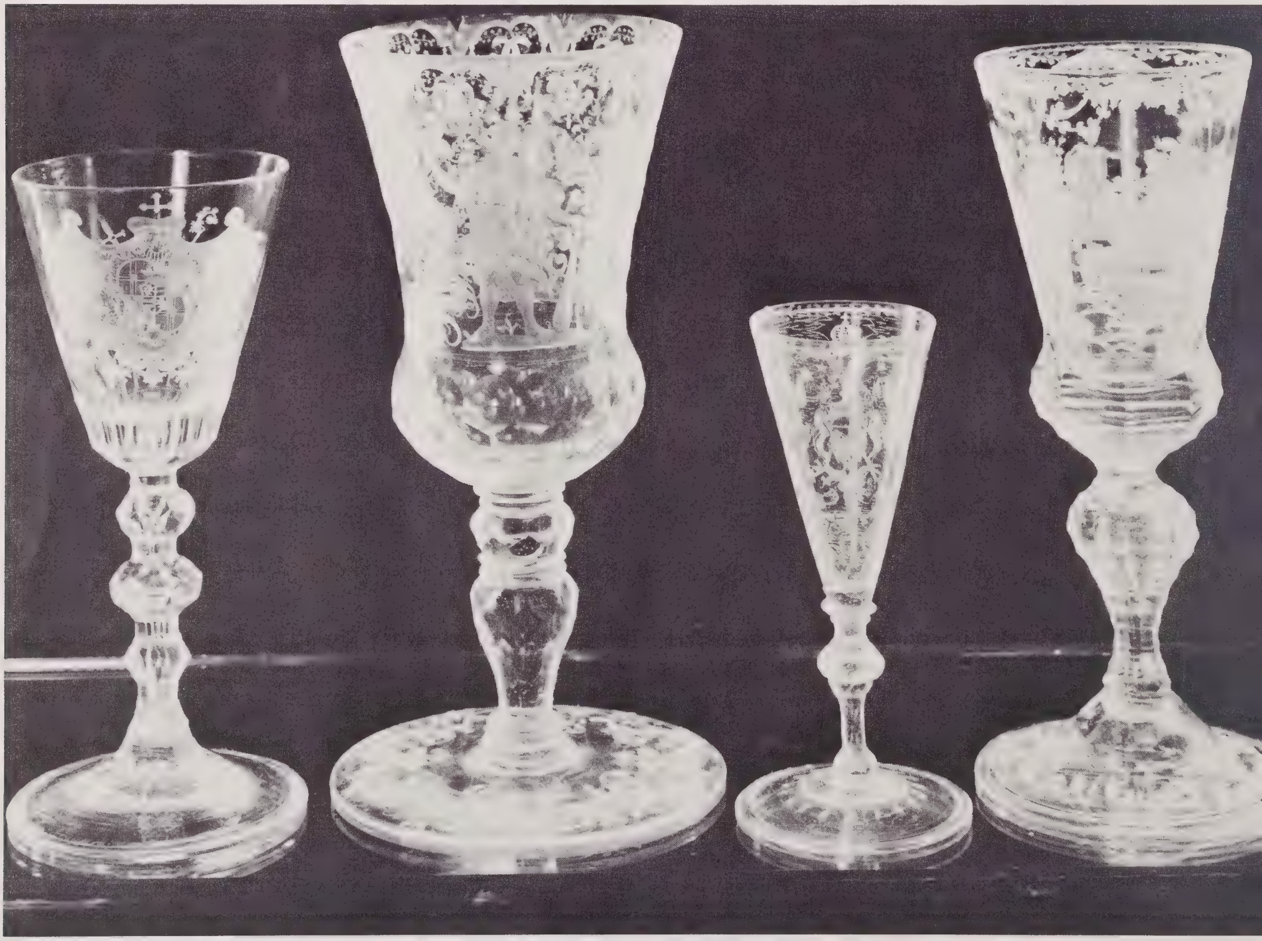
The word "Baroque" originated as a derogatory term, meaning clumsy, bulky, or stiff. Fashionable people resisted its introduction when Mannerism, that infinitely more elegant finale of the Renaissance, was becoming passé. Yet Baroque became the stylistic expression of Absolute Monarchy, with Richelieu, Mazarin, and Colbert as its political exemplars, and Berin, Rubens, and Hyacinthe Rigaud as its artistic exponents. Needless to say, it originated in France, where Louis XIV had become the model for many a central European monarch.

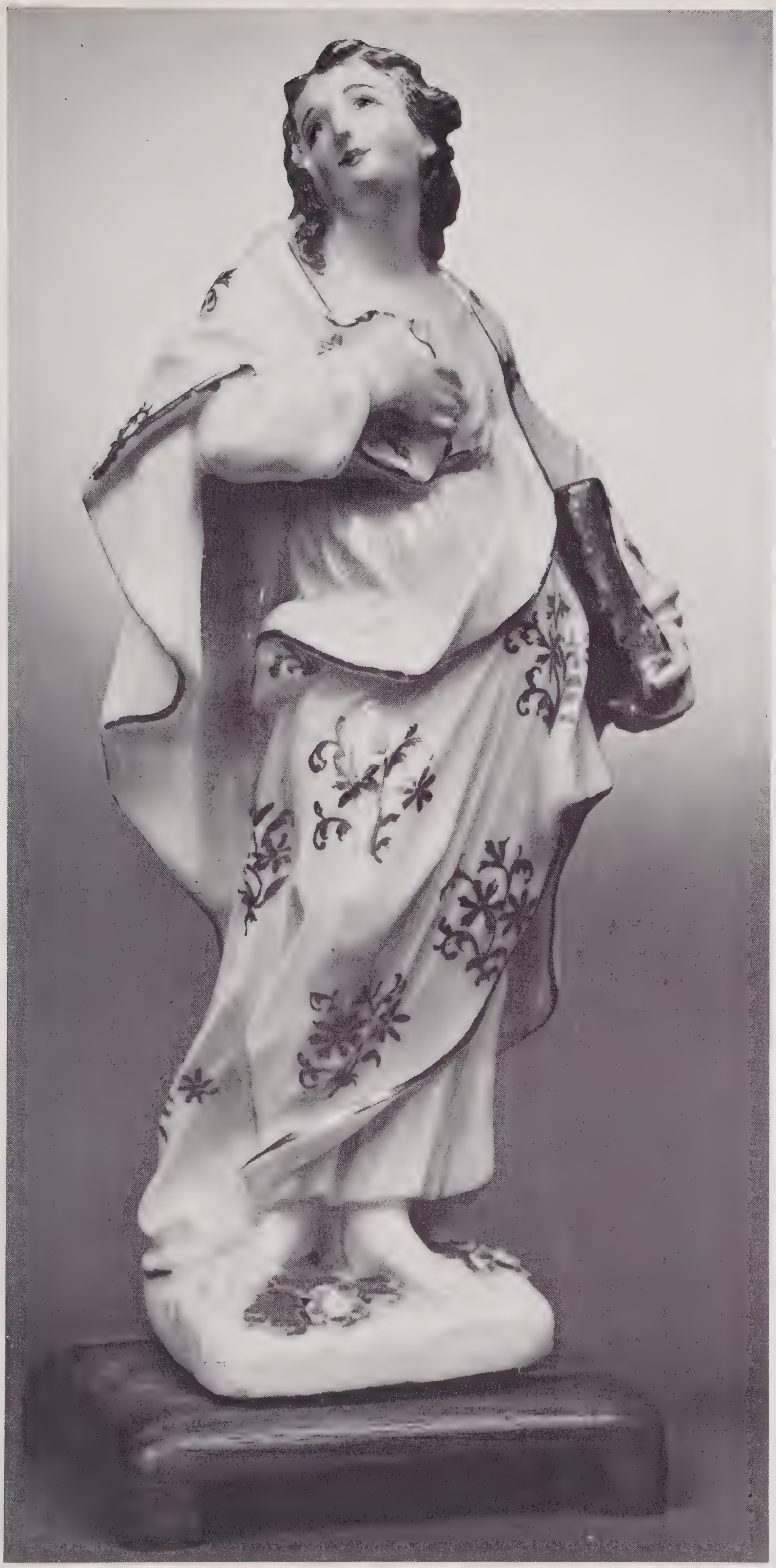
For all its magnificence, the Baroque period was closer to the Middle Ages than to the present day. Then, as in the Middle Ages, only a small part of the population was privileged to enjoy life to the full, while today in the Western world the majority of people are in a position to enjoy such luxuries as cars, travel, and so on. Another point of difference from our life style is that Baroque craftsmanship, whether we like the style or not, was superb, because the applied knowledge of

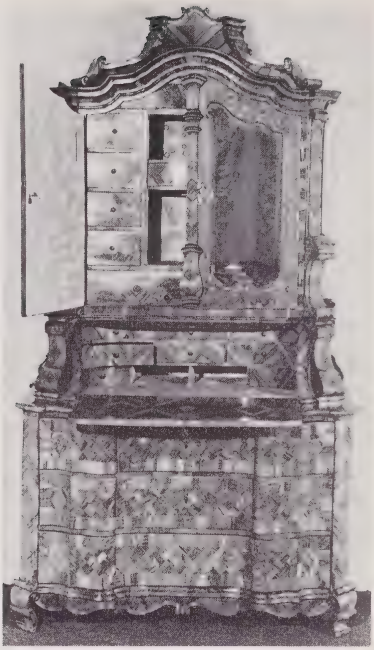
Four wine goblets of wheel engraved glass. German (Saxon), mid-18th century.

the craftsman was the only thing that ensured his employment, which was his total livelihood. The respect of the craftsman for the recipient of his work is manifested in the work, but few traces of such a sentiment are visible today.

But perhaps the *esprit* of the time was not totally different from that of the present day. Then as now people wanted desperately to appear more than they really were—not only more important but "more" in any respect; and while one need not believe that the people in the allegorical paintings of Rubens and Jordaens were in reality scrawny and hungry-looking individuals, we may assume that they were not really so shapely as their idealized portraits. Those ridiculously high wigs were meant to lend height, as were the stilt-like heels on which tottering characters of the Baroque period wobbled along. But how do these affectations differ from padded shoulders in tailored suits and the hoof-like heels that today's men and women are wearing? Or when today our attention is caught by a Rolls-Royce-driving self-made playboy (who has perhaps managed to marry a well-to-do widow), can we really detect much difference between him and an 18th-century Casanova who, through false pretences, sought to gain his own kind of immortality? Perhaps, after all, what chiefly sets the Baroque period apart is that no other age has left so much pictorial evidence of its ideals and foibles.

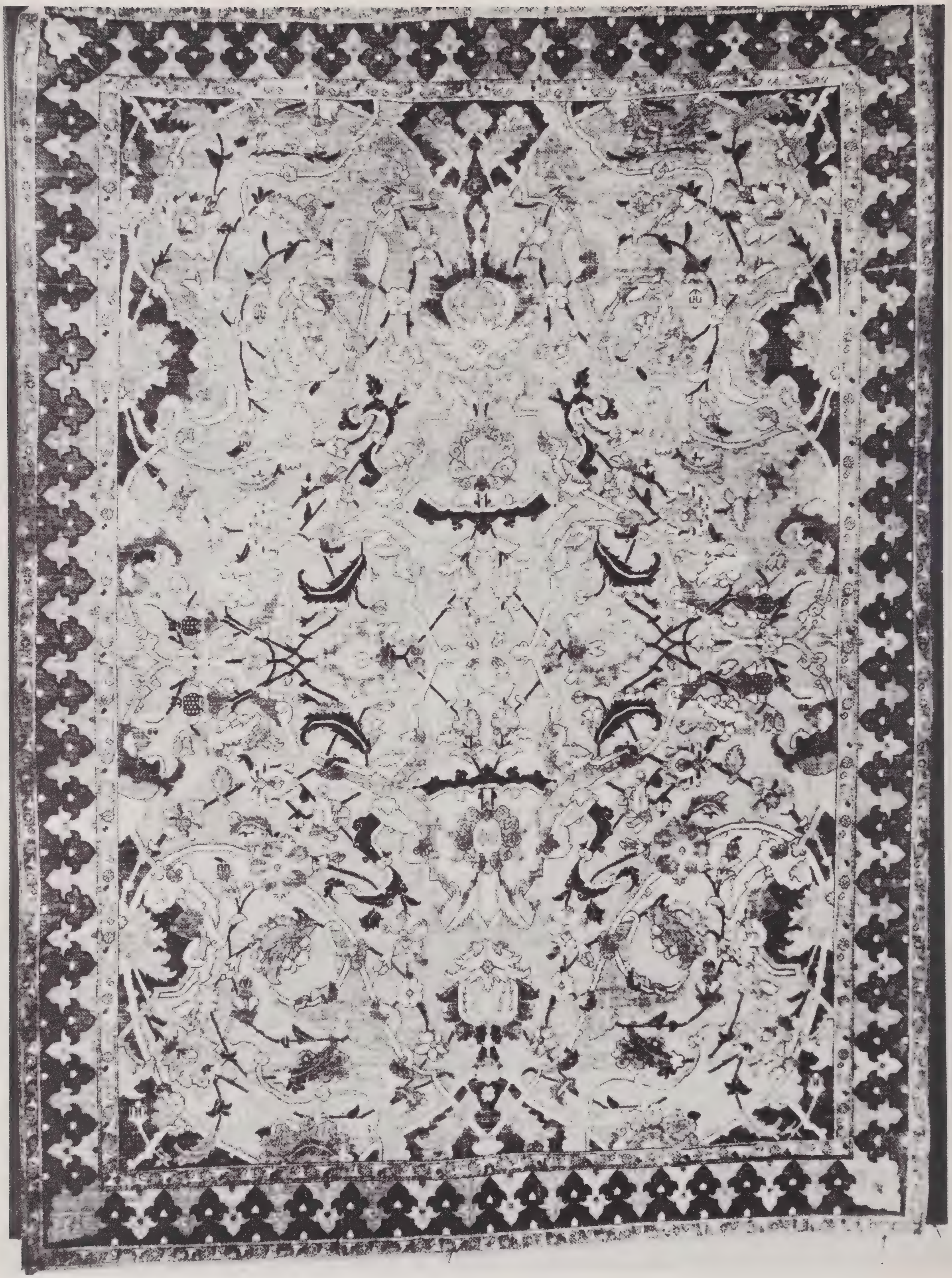


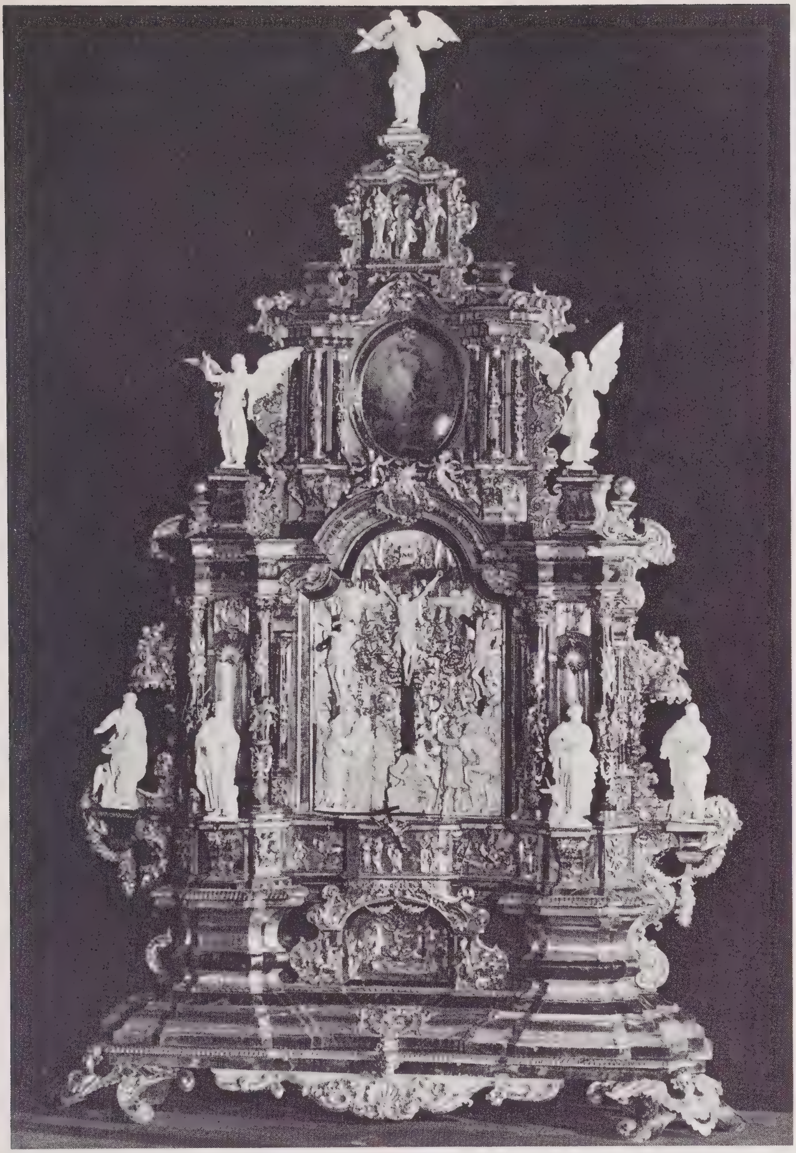




Above: Writing cabinet with walnut veneer. Probably made in Mainz c. 1740.

Left: St. John the Evangelist. Hard-paste porcelain; German (Meissen), c. 1740. Probably by Johann Joachim Kaendler.

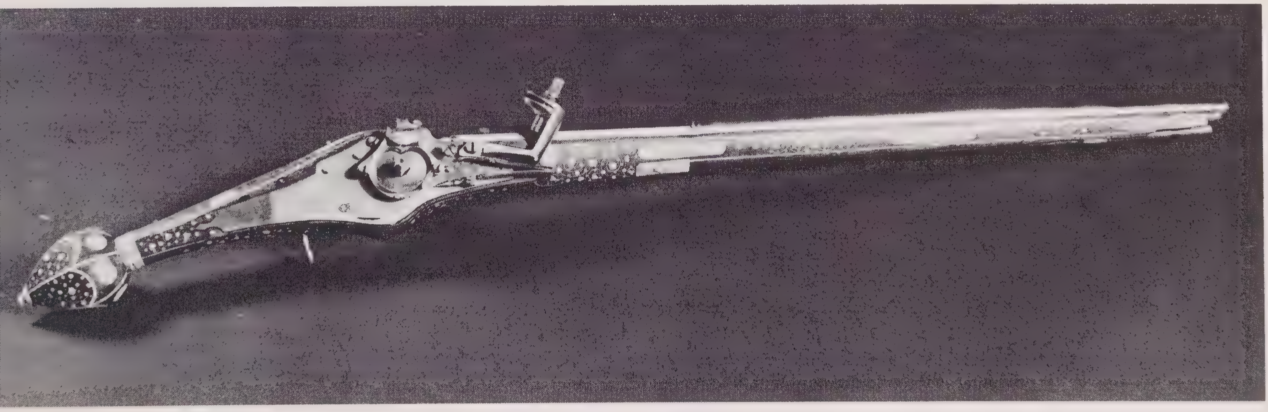


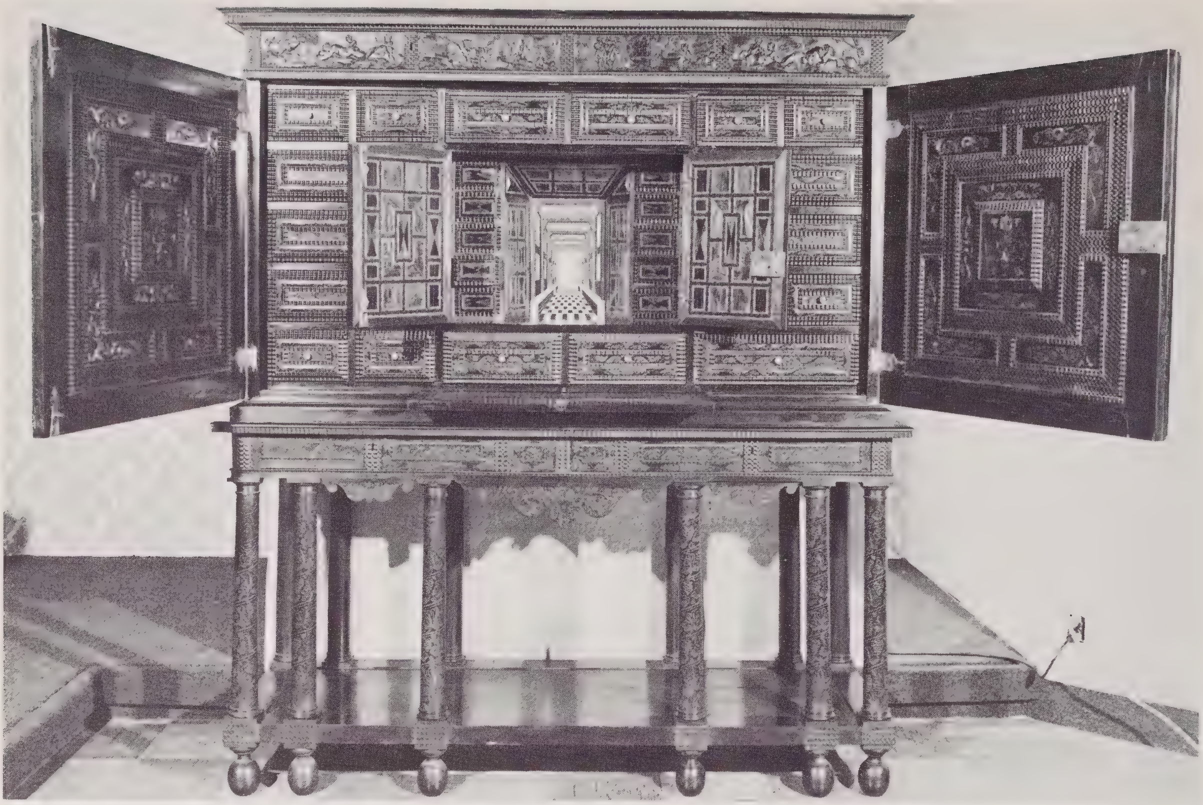


Left: Small altar for private devotion. Ivory on wooden base covered with tortoise shell and parcel gilt silver. Augsburg, c. 1710. By Ferdinand Plitzner, silver by Thelot.

Opposite page: Brocaded silk Polonaise rug with gold and silver threads. From Isfahan or environs, 17th century.

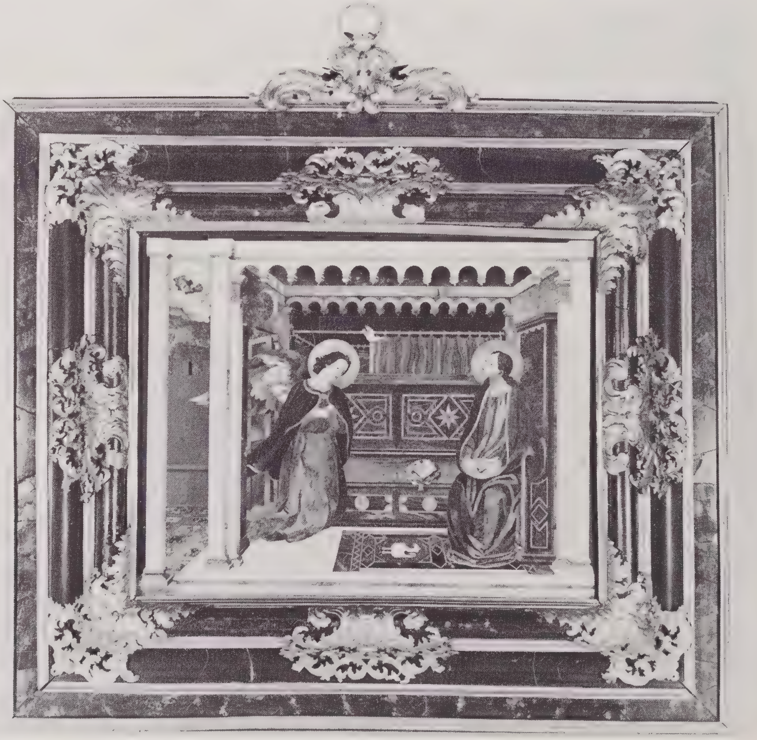
Below: Wheel-lock petronel. French, late 16th or early 17th century.

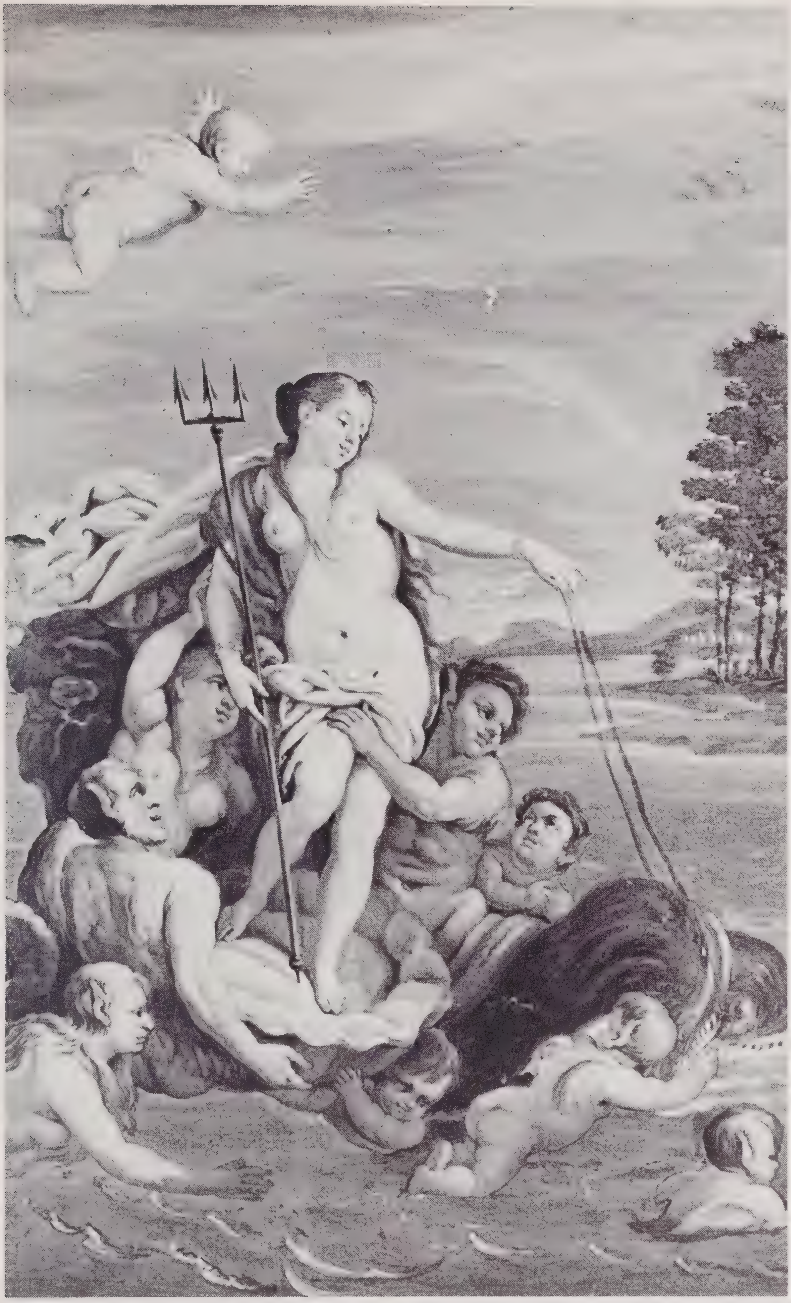




Above: Ebony cabinet on stand. From a Brussels workshop, mid-17th century. This piece was made for Cardinal Mazarin as a gift to a German church dignitary.

Right: Mosaic panel of the Annunciation in pietre dure *(inlaid stone). Northern Italy, 18th century; after a 15th-century prototype.*



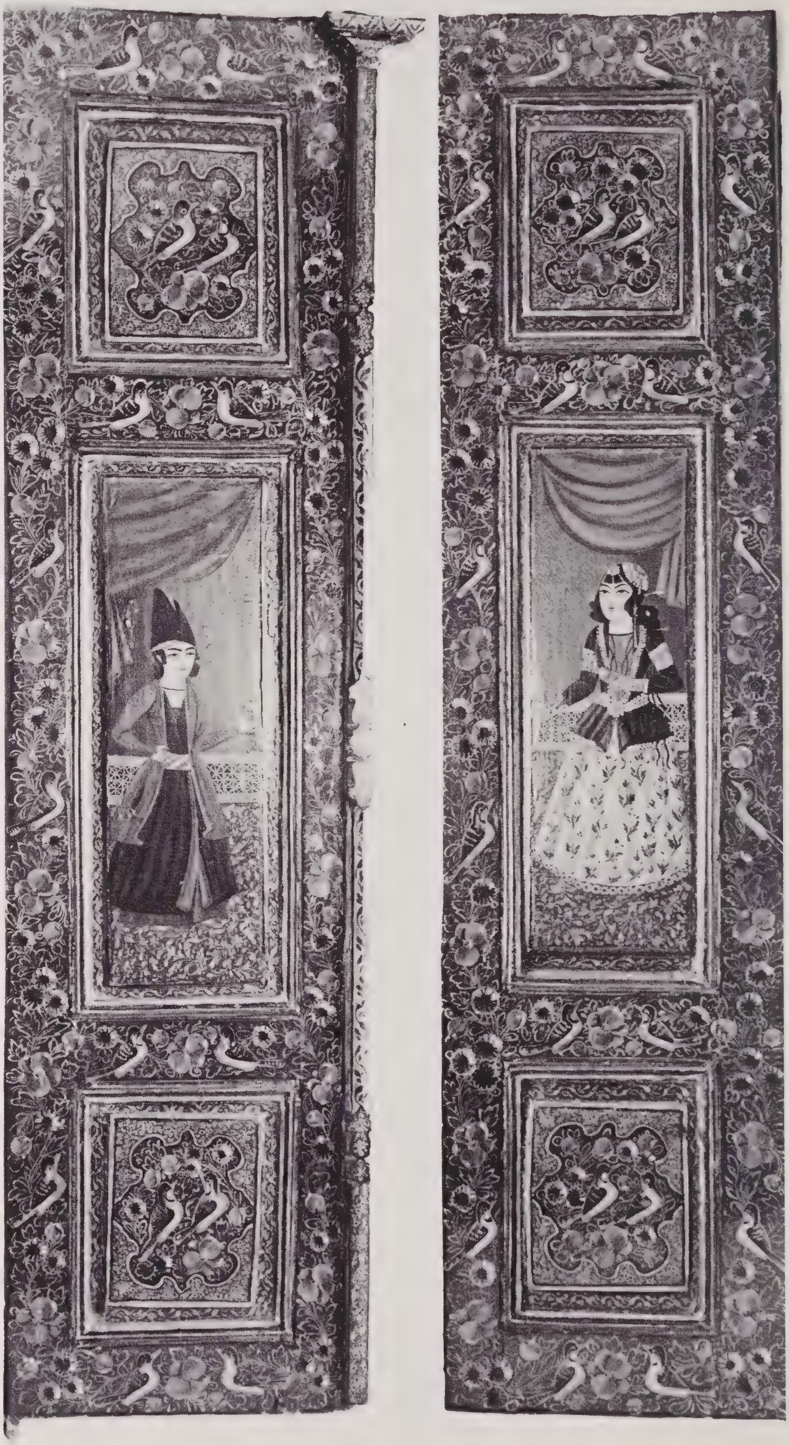


Galatea. Painting on glass, Italian, 18th century. After Luca Giordano.

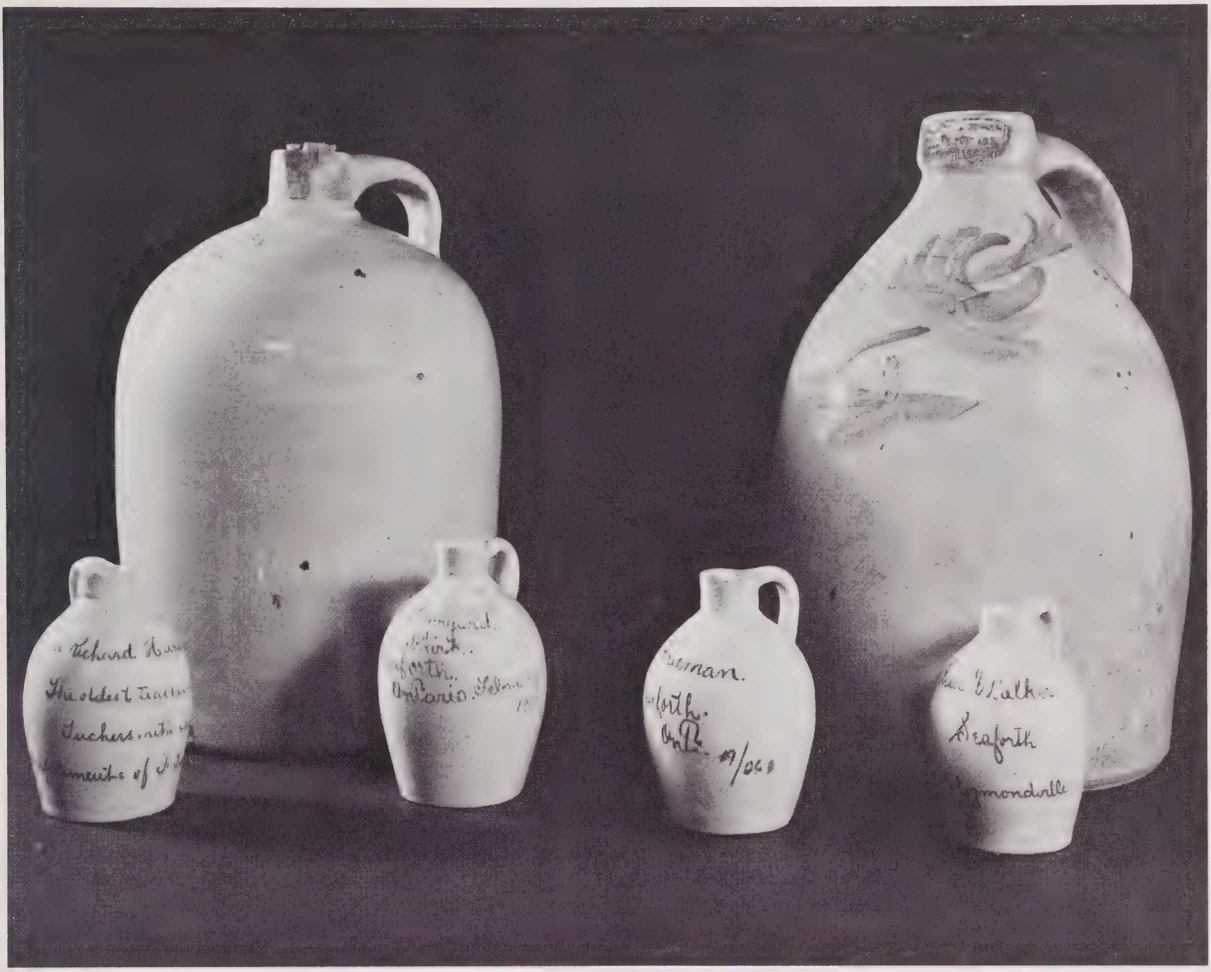
Heribert Hickl-Szabo is Curator of the European Department of the ROM. He was born in Graz, Austria, and came to Canada in 1950 after spending his early years in the family art and antique business. Mr. Hickl-Szabo joined the ROM in 1959, and now holds a cross-appointment at the University of Toronto as an Associate Professor in the Department of Fine Art.

The Growing Collections

This pair of painted and lacquered wooden doors, recently acquired by the West Asian Department, is an attractive example of the decorative arts of Qajar Persia (1779-1924). Although it is technically not as fine as some of the smaller Qajar objects in the Museum's collection, it shows the large-scale figures of men and women with wasp-like waists and large, staring eyes typical of the period. Until recently Qajar art has been thought an unhappy blend of Oriental and European tastes, but with renewed interest in Iran's past these paintings are now recognized to have a charm and style of their own. L.G.



A tiny fragment of the Type Material of the new mineral, stillwaterite, was presented to the Department of Mineralogy and Geology by Dr. L.J. Cabri of CANMET (formerly the Mines Branch), Ottawa. Other species which previously have not been represented in the collections are the minerals nambulite, jimboite, sonolite, and tacharanite, from Japan. A specimen of carbocernaite is also new to the collections. This specimen, representing the first Canadian occurrence of this mineral, was also presented by CANMET. Fine examples of prehnite from Asbestos, Quebec and villiaumite from the Island of Los in French Guinea were purchased, and a very good example of hilairite from Mont St. Hilaire, Quebec was presented by Mrs. E. Galt. Mr. Darko Sturman and Dr. Mandarino collected some specimens from the new phosphate occurrence in the Yukon Territory and will be continuing the important study of this interesting suite of minerals. R.I.G.

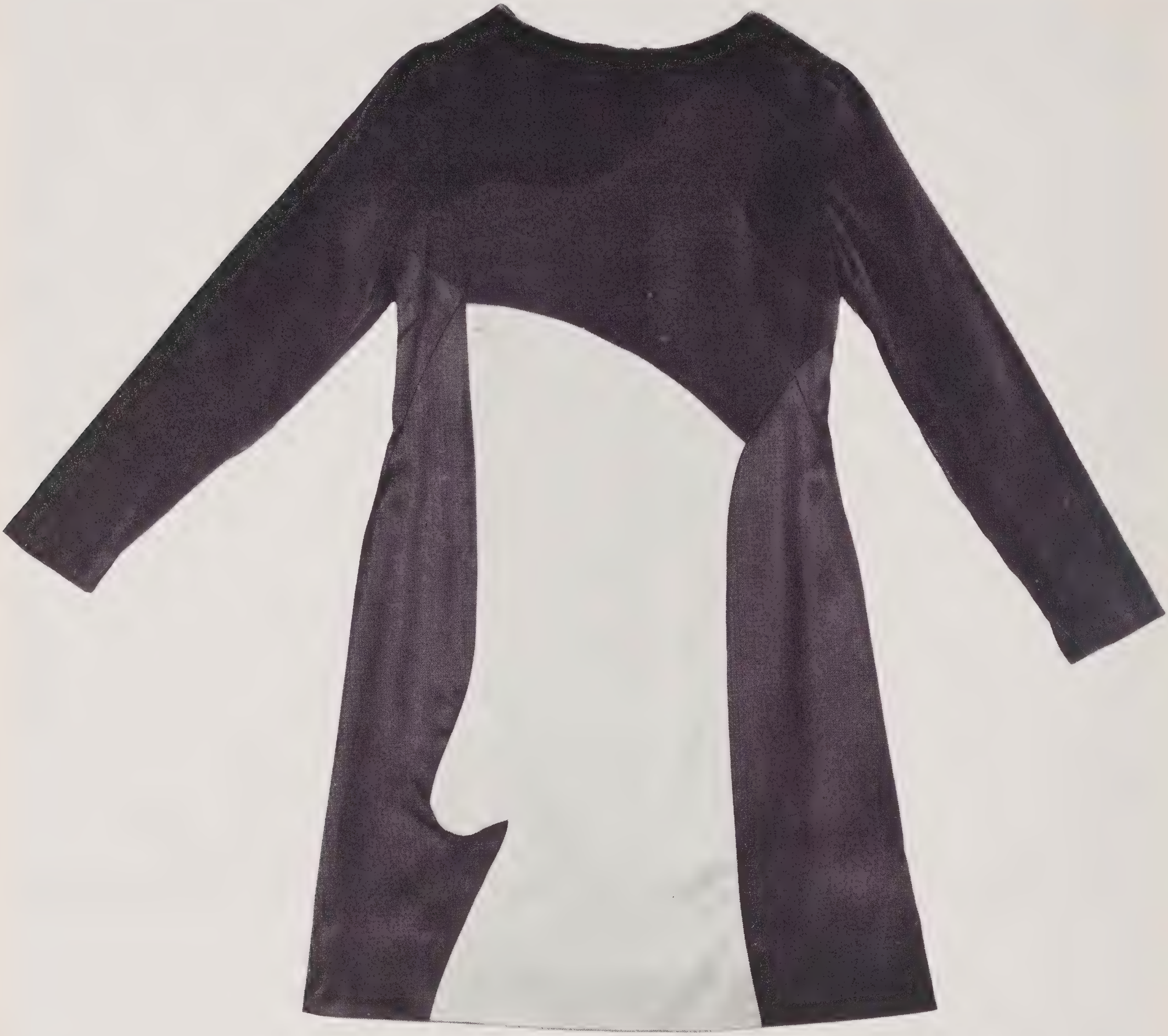


The Canadiana Gallery of the ROM has a large and distinguished collection of early Canadian earthenware and stoneware pottery. This collection has been growing with new and significant additions of marked and dated pottery from local Ontario earthenware factories.

Early this year the department acquired a collection of sixteen pieces of pottery from the Huron Pottery, of Egmondville (Huron County). The business continued from 1852 to about 1910, when it was sold to a butcher.

Marked pieces in the Huron Pottery collection are shown in the photograph. On the left rear is a jug marked "John Gormley, Mitchell, Ontario", and (right rear) a decorated jug stamped twice with J B WEBER/HURON POTTERY/EGMONDVILLE, ONT. Ferdinand Burgard, the last potter-owner, produced a small number of miniatures, four of which are now part of the ROM'S collection. From left, these are marked in blue: "Mr. Richard Hicks/The Oldest Teacher in/Tuckersmith Twp/ Compliments of F. Burgard"; "From F. Burgard/To John Habkirk/Seaforth/Ontario. February 8, 1907"; "Libbie Freeman / Seaforth / Ont. 19/06"; 'Miss Grace Walker/Seaforth/ Souvenir of Egmondville".

The pottery, together with a collection of trade lists and invoices, will form an important part of the growing collection of information on the development and final decline of one of Ontario's most interesting pioneer industries. D.N.



Fashion clothing is a phenomenon of our Western society. In its race with time it reflects economic, artistic, and technical changes, and adapts itself to the life style and physical characteristics of the individual.

In view of the accelerated change and diversity of clothing, examples are collected by the ROM while they are still on the scene and can be preserved for the future costume historian.

A recent gift of Boutique fashions, designed, made, and worn in Toronto during the 1960s provides a useful documentation of that affluent decade when time and money allowed for creative individualism. This satin and velvet dress, in bright pink, green, and black, was inspired by paintings of Van Raalte and designed by Berny Taylor for Autumn 1965. J.V.

Recent Publications

Animals in Art, *Peter Buerschaper,* ROM, pp. 64, ill. b. & w. and colour, $2.50 paper
"Animals in Art" is a major exhibition prepared by the Royal Ontario Museum reflecting man's interpretation of the wild animal form through the ages in painting and sculpture. It features 300 carefully selected pieces representing the work of more than 150 of the world's finest artists. The catalogue, lavishly illustrated with black and white and colour plates, is a comprehensive photographic record of the exhibition. It contains listings of the material on display and biographical and interpretative notes on artists, both historic and contemporary, from 25 countries. The introduction traces the history and significance of the art and those who created it, and includes quotes from many of the artists on their personal philosophy of art and nature. The catalogue is not only a guide to this exhibition, which is unique in its scope and magnitude, but it is also a permanent reference to the finest in wildlife art.

Pieced Quilts of Ontario, *Dorothy K. Burnham,* ROM, pp. 64, ill. b. & w. and colour, $3.50 paper
This is the first of a projected series of booklets concerning the Royal Ontario Museum's large and important collection of quilts. It deals with one facet of the quilt maker's art, the pieced quilts of Ontario from the 19th and early 20th centuries. Some are works of art and overwhelming in workmanship and design, but most are simpler quilts made basically from scraps. To the modern craftsman these latter are almost more exciting, as they demonstrate the high standards that were met even in the making of everyday objects, and the ingenuity of those who made a pleasure out of a necessity. Twenty-seven quilts are described in their historical context with photographs and working diagrams of each design, and four are reproduced in colour. Dorothy K. Burnham is Curator of the Textile Department. She is co-author of the definitive book on handweaving in eastern Canada, *Keep Me Warm One Night*, and is the author of the Museum publication *Cut My Cote*.

Roman and Pre-Roman Glass in the Royal Ontario Museum, *John W. Hayes,* ROM, pp. xii + 229, ill. b. & w., 21 figs., 43 pl., $15.00
This comprehensive catalogue includes all the glass vessels of Mediterranean, Egyptian, and European manufacture of the period *c.* 600 B.C.-A.D. 600 in the collections of the Royal Ontario Museum. The history of the collection is followed by chapters discussing core-made glass, moulded bowls, mosaic glass, Roman blown glass, Syro-Palestinian, Cypriot, Egyptian, and Western glass. The catalogue is a much-needed tool for scholars of Mediterranean antiquity; it will also make known the extensive collections of ancient glass at the ROM. John W. Hayes is Associate Curator of the Greek and Roman Department and is an internationally recognized authority on Roman and pre-Roman pottery.

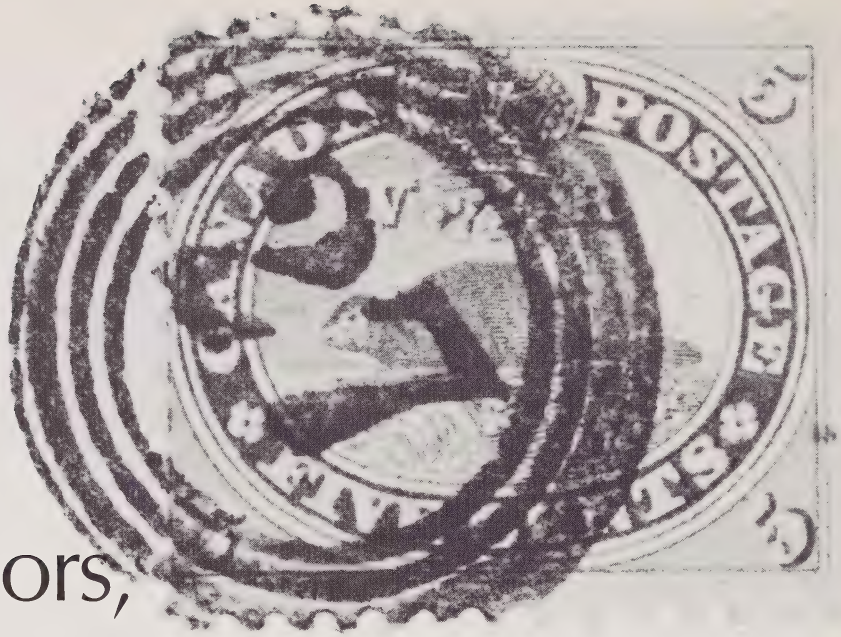
Observations on the Biology of Some Rhodesian Bats, Including a Key to the Chiroptera of Rhodesia, ROM Life Sciences Contribution 104, *M.B. Fenton,* pp. ii + 27, illustrated, $1.25

The Morphology, Karyology and Taxonomy of a New Freshwater Planarian of the Genus ***Phagocata*** **from California (Platyhelminthes: Turbellaria),** ROM Life Sciences Contribution 105, *Ian R. Ball and N. Gourbault,* pp. ii + 19, illustrated, $1.50

Conodont Ultrastructure: The Subfamily Acanthodontinae, ROM Life Sciences Contribution 106, *C.R. Barnes and D.J. Slack,* pp. ii + 21, illustrated, $1.50

Karyotypes of Six Species of Bats (Chiroptera) from the Dominican Republic, ROM Life Sciences Occasional Paper 28, *David W. Nagorsen and R.L. Peterson,* pp. 8, illustrated, $.50

A sophisticated star quilt made about 1865. From Pieced Quilts of Ontario.



Obliterators, Killers, and Cancellations

The History of Canadian Postage Cancellers

Fred G. Stulberg

All photographs for this article are by courtesy of Philatelic Photographic Service, Toronto.

Receiving letters is like eating lobsters. The outside wrapper is merely an obstacle surrounding the meat. The envelope, like the shell, is discarded with little more than a cursory glance at the stamps and even less attention to the marks that cancel them. Few people see these black smudges as end products of an interesting evolutionary development.

Our story begins in 1851. In that year the British Parliament transferred control of the postal administration in the Colony of Canada to the local government. This change brought on a revolution in postal procedures.

While the postal service was under British control, the postage paid for mailing a letter was directly related to the number of miles that the letter would travel from its place of origin to its destination. This amount was usually noted in ink on the front of the letter. Under Canadian control, a fixed rate was established for mailings within Upper and Lower Canada, irrespective of distance. An "adhesive postage label" was made available, which, when affixed to the letter, indicated that the postage had been prepaid.

Although Canada was the first country to have a postage stamp that did not feature the portrait of a person, it was not the first country to have postage stamps. Stamps were introduced in Great Britain in 1841 and had already become part of a way of life in several countries, including the United States, by April 23, 1851. It was on that day that post offices throughout Upper and Lower Canada started to receive supplies of postage stamps, which, incidentally, were printed in the United States. Included with them were special implements to cancel the stamps. These were manufactured in England.

The first Canadian adhesive postage stamp featured a picture of a beaver. Its denomination was three pence. This prepaid the normal domestic letter rate throughout Canada, irrespective of distance. The canceller, known also as an obliterator or killer, was made of brass and, when struck, produced a mark of seven concentric rings (fig. 1).

Not all postmasters immediately received a cancelling device with their supplies of stamps. Those that did not were instructed to deface the stamp with an X in ink. All postmasters were advised that, as previously, the letter had to show the date of posting and the post office of origin. In most cases implements already in use served this purpose. These are known as post-office daters.

Now that the stage has been set and the characters have been introduced we can proceed with a story that tells of a half century of trial and error tempered wth accomplishment and success. Although some people think that success was never actually achieved, it should be noted that, despite the many mechanical and social problems that accompanied the introduction of the adhesive postage stamp, not one country that adopted it ever discarded it.

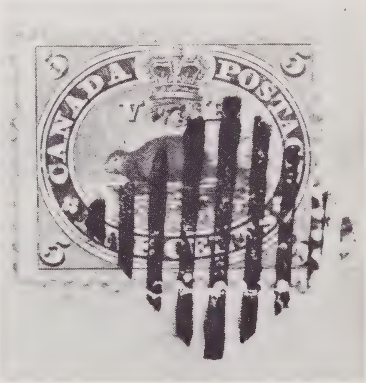
Although Canada was able to draw on the experience of Great Britain and the United States, it nevertheless encountered some serious problems. In 1851 the provinces of Upper and Lower Canada had 601 post offices, and the numbers were increasing rapidly. To acquire and maintain a supply of postal devices for them from England must have been a nightmare for the newly formed Post Office Department of Canada. To make matters worse, the first concentric ring obliterators were made of brass and deteriorated rapidly when subjected to the constant pounding at the larger urban post offices.

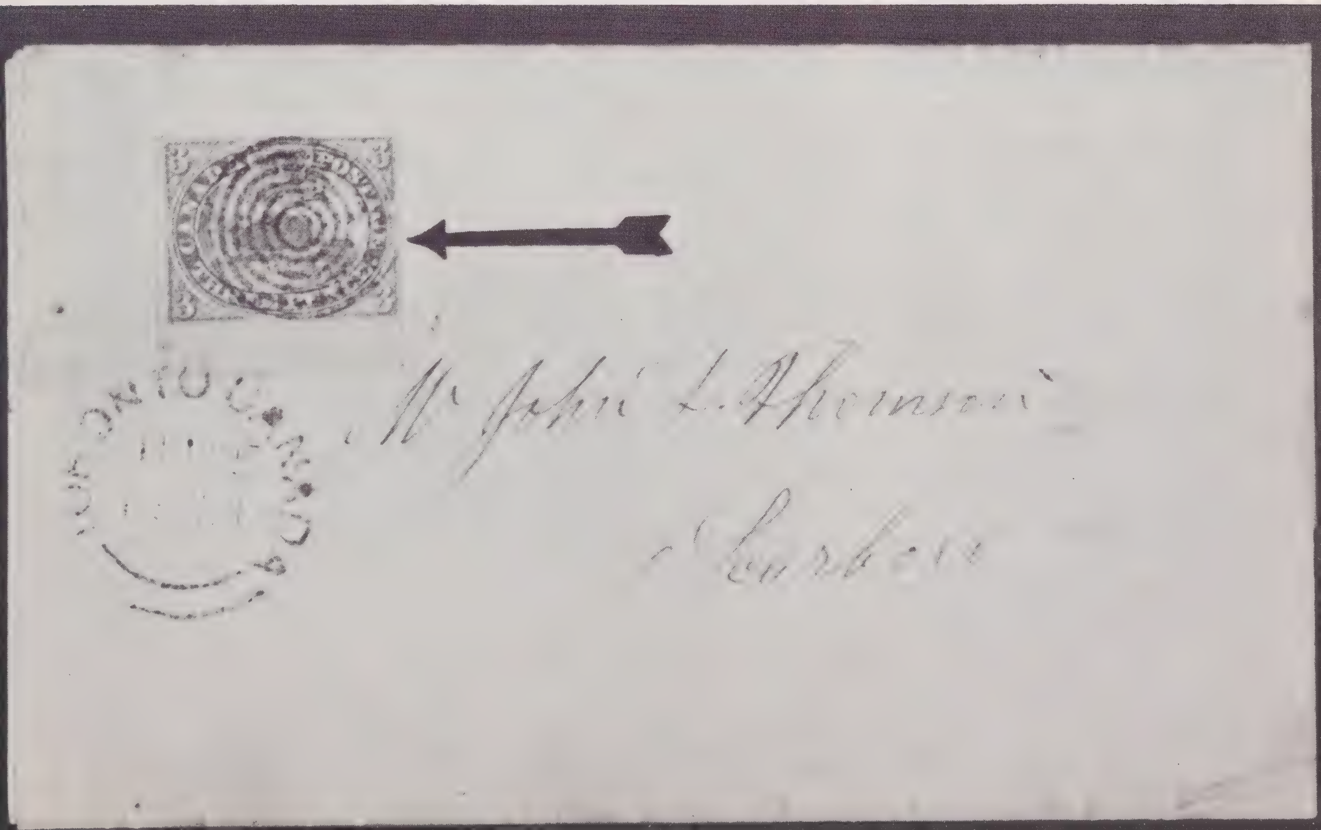
By 1855 the number of post offices in Canada stood at 1,293, more than double that of five years earlier, and many of these were still without official cancellation implements. Nevertheless, it was decided to issue a new type of stamp obliterator to approximately fifty of Canada's busiest post offices.

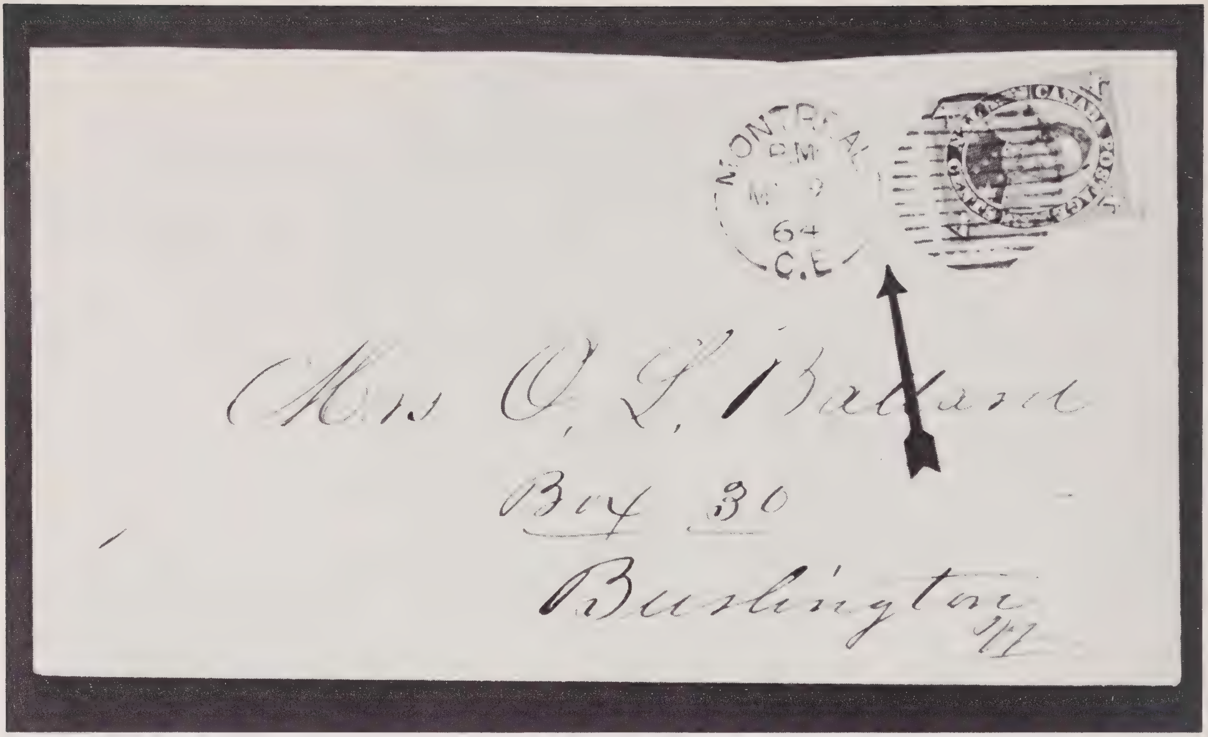
Fig. 1, bottom: Canada's first adhesive postage stamp cancelled with a seven-ring obliterator and a Toronto, Canada dater.

Fig. 2, opposite page: The four-ring canceller first used at Ottawa, Upper Canada in 1855. Numbers 1 to 50 were assigned to major post offices in alphabetical order.

Fig. 3, below: The Toronto diamond grid "killer" used from 1857 to 1867. This device was locally manufactured.







This new design had a number surrounded by four concentric rings (fig. 2). The numbers were assigned to the various post offices in alphabetical order. Barrie, U.C., received number 1, Belleville got number 2, and Windsor, U.C., got number 50. Numbers 6 and 9 were not allocated. Toronto, one of the busiest post offices in Canada at that time, was, for some unknown reason, not recognized by a number.

This new approach did little to solve the shortage of cancelling devices. Orders were then placed with new companies that had sprung up, and different designs started to appear. The most common of these was a series of parallel bars with a circular outline known as a grid. Some postmasters who could not wait commissioned the local blacksmith or machinist to make their cancelling hammers.

The situation at Toronto at this time gives some indication as to what was happening throughout the country. By 1857 its seven-concentric-ring hammer had been discarded because of advanced deterioration. The post office had not received a "four-ring numeral" nor any other obliterator for that matter. The post office put itself back in the stamp-cancelling business with a local creation that made a nine-bar, diamond-shaped mark (fig. 3). A variation of this device had three sharp pins set into the middle bar so that the stamp would not only be "killed" but mutilated. This was discarded after a short time for several reasons, not the least of which was that it also mutilated the contents of the envelope.

In 1860, a manufacturer of postal devices, D.G. Berri of London, England, revolutionized the handling of mail in Canada. His firm supplied a two-headed postal hammer known as a duplex. This labour-saving device allowed the postal clerk to cancel the stamp and date the mailing with a single stroke of the hammer (fig. 4). Twenty-one principal post offices in Canada received these devices initially. The duplex concept is important because it forms the basis of stamp cancellation even today.

When Confederation came in 1867, things were just about under control at all of the 3,600 post offices in Canada. But if a feeling of accomplishment and stability did exist, it was short-lived because, with the change of provincial designation from Upper Canada and Lower Canada to Ontario and Quebec, each of these post offices would now need a new post-office dater showing this change. The situation worsened as the other provinces joined Confederation. Virtually thousands of new postal devices were needed immediately. We were back to square one.

The Post Office Department met this crisis with a new numbers game. Major post offices throughout Canada were again assigned numbers, but this time in order of the amount of business that each transacted. Montreal, being the busiest, was given number 1; Toronto, 2; Quebec, 3; Halifax, 4; Hamilton, 5; down to Newmarket, number 60. A two-ring numeral device was issued to the respective offices (fig. 5), but this, of course, did little to alleviate the overall problem. So many postmasters turned to the bottle.

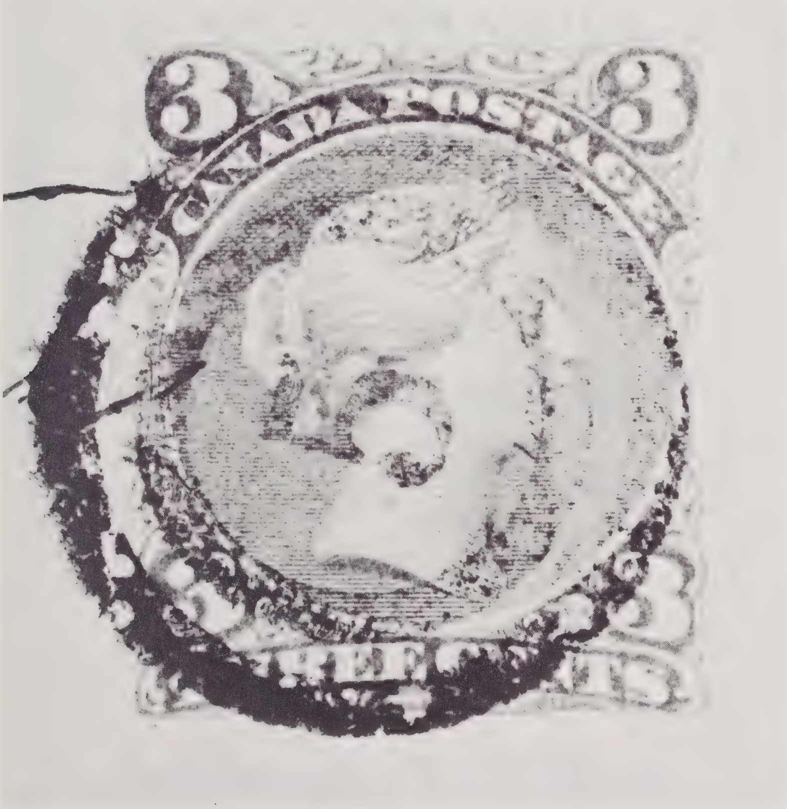
At that time bottle corks were common household items, and postmasters quickly discovered that once they were no longer needed to preserve the precious contents of the bottle, they could be pressed into service as stamp cancellers. In addition to an unlimited supply of raw material, postmasters and postal clerks everywhere now had a medium through which they could express their artistic creativity. Many carved intricate geometric patterns; others carved either their own initials or those of the post office they represented; still others incorporated their post office number in the design (fig. 6). At a busy post office a cork would last about a fortnight, but what did it matter? Corks were easy to come by, and each new device was a new artistic challenge. Some postmasters used more durable material such as wood, rubber, or even metal.

In 1876 a Canadian company, Pritchard and Andrews, was appointed official supplier of cancelling instruments for the Post Office Department. This ushered in a new duplex era which was the beginning of the end of the cancellation chaos. In addition to the standard "grid and dater" device of the Berri design, we now had modifications of the killer portion to include the name, initial, or number of the post office (fig. 7).

One should not assume that Pritchard and Andrews made only duplex devices. Many of the smaller offices did not process much mail and they usually received their dater and killer as individual instruments. The designs, as a rule, matched those found on the duplexes.

By 1890, relatively few post offices were using cork or locally made hammers. Almost all were well supplied with official postal implements, and for the first time in forty years the situation could be described as normal and well in hand. In fact, things were working so well that the Post Office Department was even prepared to experiment. Thus, in 1892, an entirely new stamp cancellation design was introduced. It is known as the squared circle.

The squared circle, although duplex in complexion and in purpose, was a single component device. It had a square grid outline surrounding a circular portion containing the name of the post office as well as the date. It was intended to be struck directly over the stamp (fig. 8). Over 300 Canadian post offices were supplied



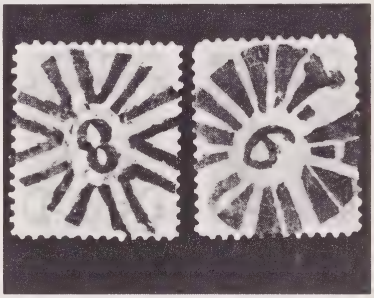


Fig. 4, opposite page: Montreal Berri duplex showing the circular grid stamp obliterator in conjunction with the post office dater on the same postal instrument.

Fig. 5, left: The two-ring 5 canceller of Hamilton, Upper Canada. Following Confederation, numbers 1 to 60 were assigned to various post offices in direct relation to their revenues.

Fig. 6, above: Fancy carved cork cancellations showing post office numbers assigned after Confederation. Ottawa is 8 and Kingston is 9.

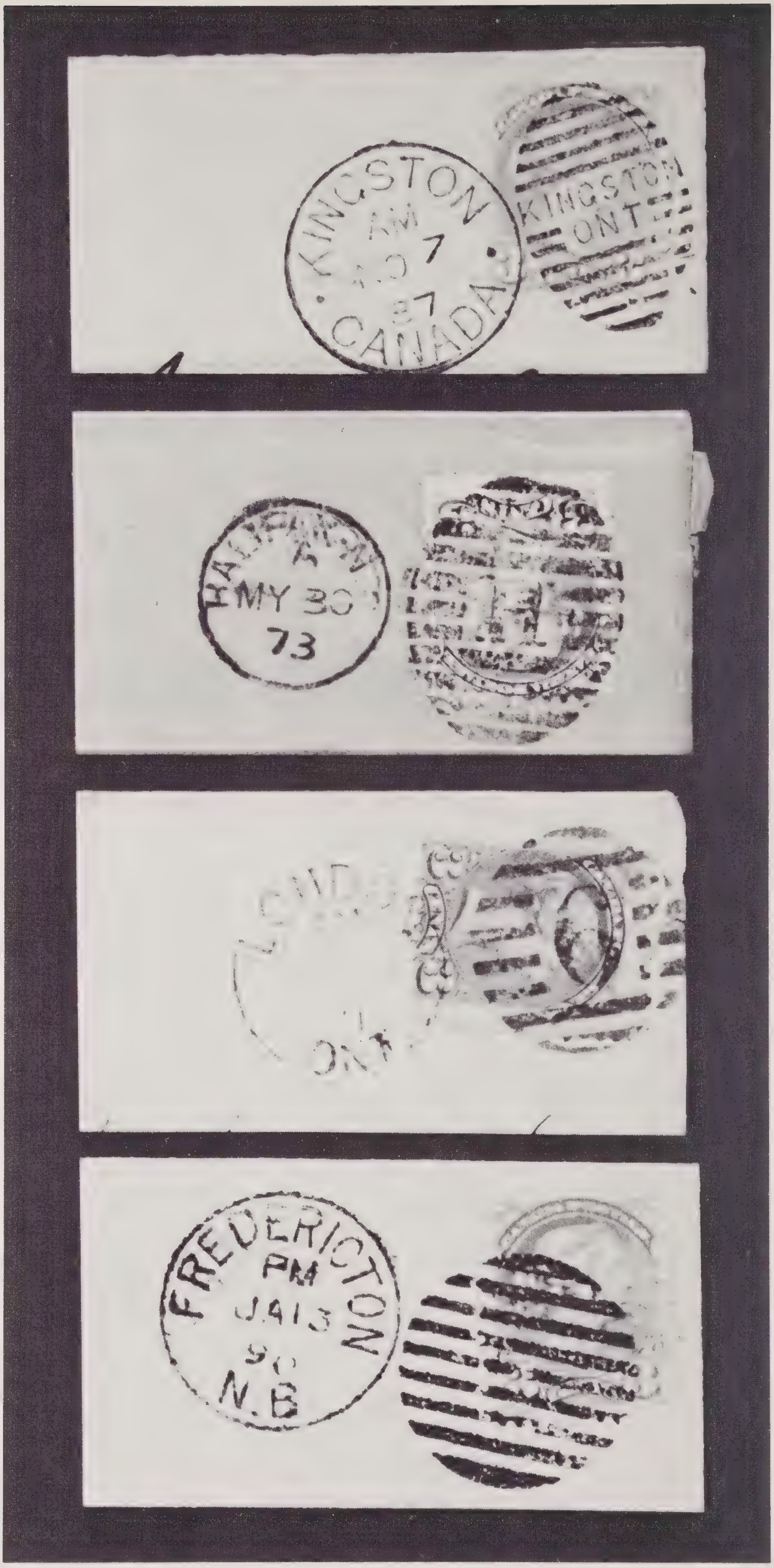
with this device, but by the turn of the century almost all had been discarded. Apparently they were too cumbersome to handle and too difficult to service. The conventional type of duplex had won again.

The era of mail processing by mechanical means began just before our story ends. By 1895 larger Canadian cities were handling so much mail that it was no longer expedient to cancel it by hand. The United States had already developed a power-driven cancellation machine that had been put into service and had proved to be both efficient and dependable. So, in 1896, Montreal became the first post office in Canada to have one (fig. 9). By 1900 Ottawa, Toronto, and Hamilton could boast of mechanized mail handling.

The machine had a vertical spindle holding a cylinder on to which a stamp canceller die and a dater could be affixed. Letters were positioned and fed by hand and, upon engaging the revolving cylinder, received the ink impression of the killer over the stamp, with the dater portion to its left. To all intents and purposes, it was a machine-driven duplex.

The dater part of this new form of cancelling device was not much different from those previously in use. The stamp obliterator, however, was an entirely different concept. All were long, horizontal patterns to ensure that at least part would end up on the stamp. Ten different basic types were put into use by the end of the 19th century and eight had a Union Jack in at least part of the design (fig. 10). The other two were a series of parallel lines—one wavy, one straight.

A banner year for these flag cancellations was 1897. It was then that three special dies were put into use to mark, literally and figuratively, the 60th year of the reign of Queen Victoria. The most ornate of these, and of all flags of this period, was one that included the word VICTORIA across the furls (fig. 11). All three Jubilee flags had



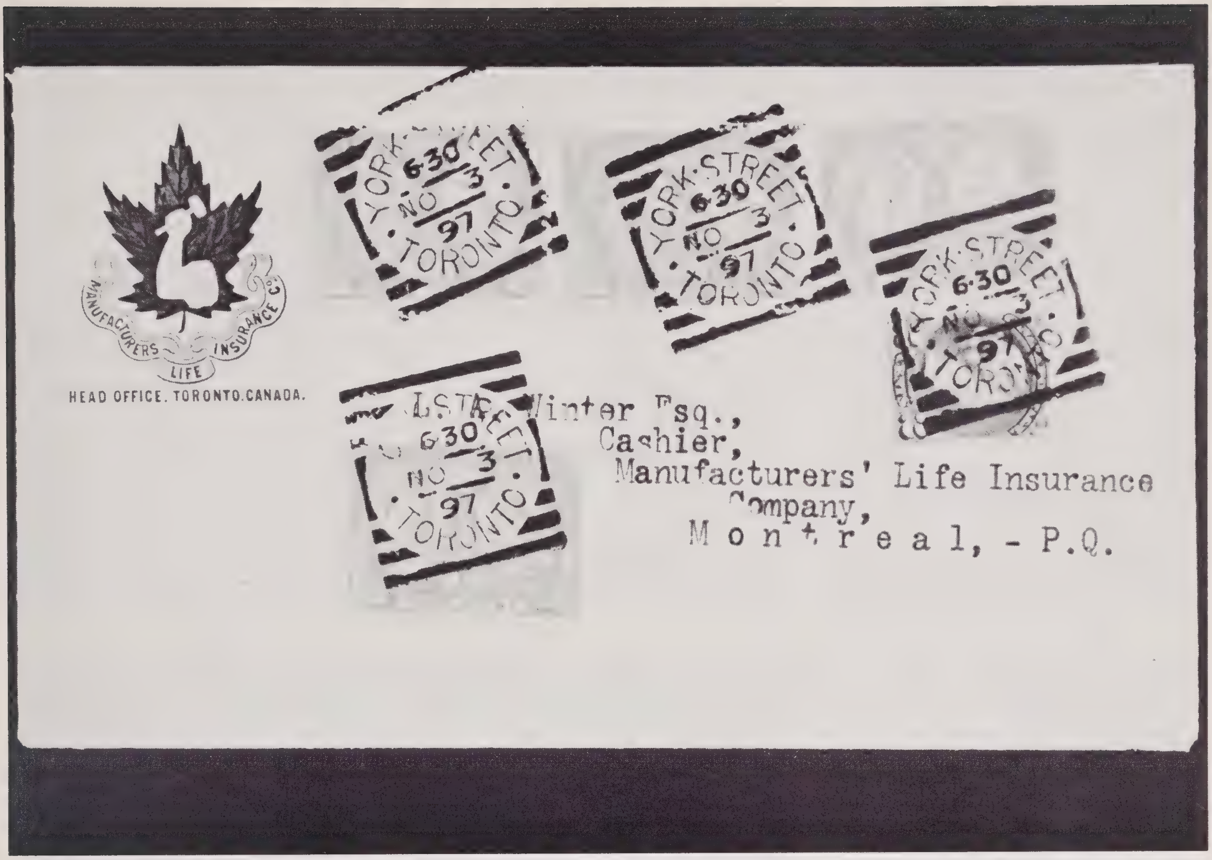

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Fig. 7, opposite page: Various types of post-Confederation duplex markings. All are modifications of grid killers in conjunction with various forms of post office daters.

Fig. 8, above: The York Street, Toronto squared circle. More than 300 Canadian post offices received similar devices during the last decade of the 19th century.

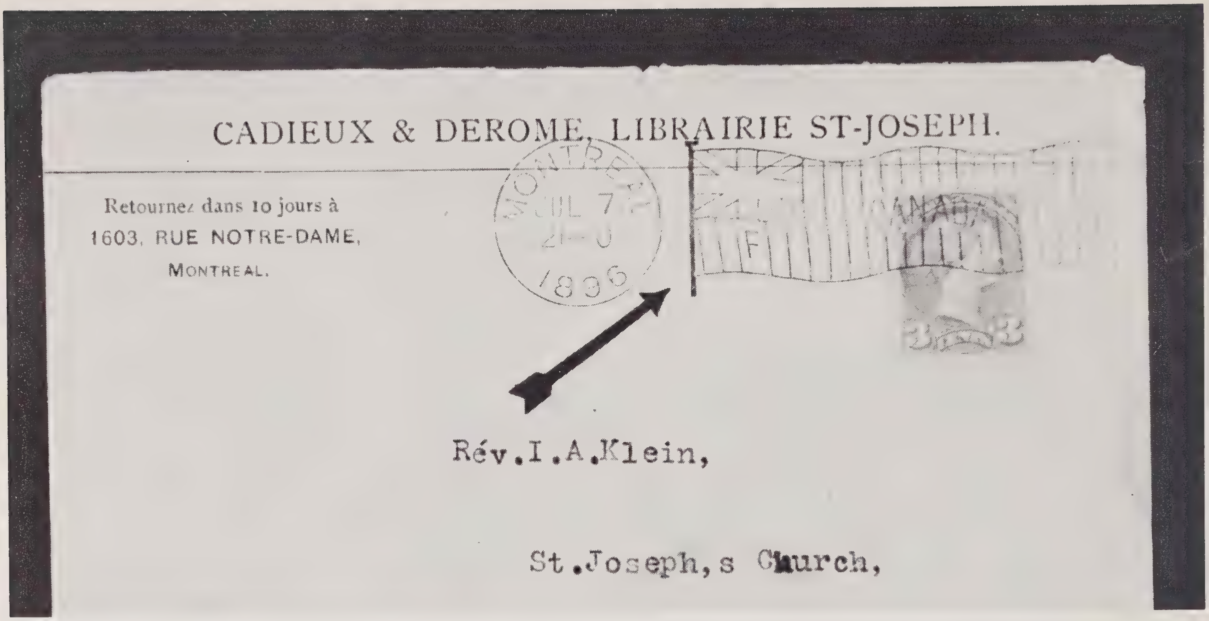
the years 1837-1897 incorporated into the design. Obviously, the artistry of the cork cancellation period was still alive and well and living in Canada.

As we review the first fifty years of stamp cancellation devices in Canada, a few points require clarification. In the first place, we should not assume that each new instrument introduced immediately replaced all previous ones. There are instances where the original seven-ring obliterators were still being used by a few post offices well into the 20th century. Four- and two-ring cancellations have been found on stamps issued as late as 1898. Daters with U.C. (Upper Canada) and L.C. (Lower Canada) provincial designation were still being used in the 1890s.

Secondly, it should be noted that some postal devices not specifically intended to be stamp obliterators were used for that purpose. Many stamps have been found bearing money-order markings, registration markings, administrative office markings, carrier (postman's) markings, and others. It seems as though some people responsible for cancelling stamps often used the first implement that came to hand.

Thirdly, not all stamp cancellers issued during this period have been mentioned. There were some special-purpose devices for parcels, circulars, and other specific types of mailings that did find their way onto stamps on envelopes containing regular first-class mail. These, although interesting to the postal historian, add little to this story.

Lastly, one of the most widely used stamp cancellers—the dater—was mentioned only in a casual way. Although there was a definite division of purpose between a killer and a dater, most



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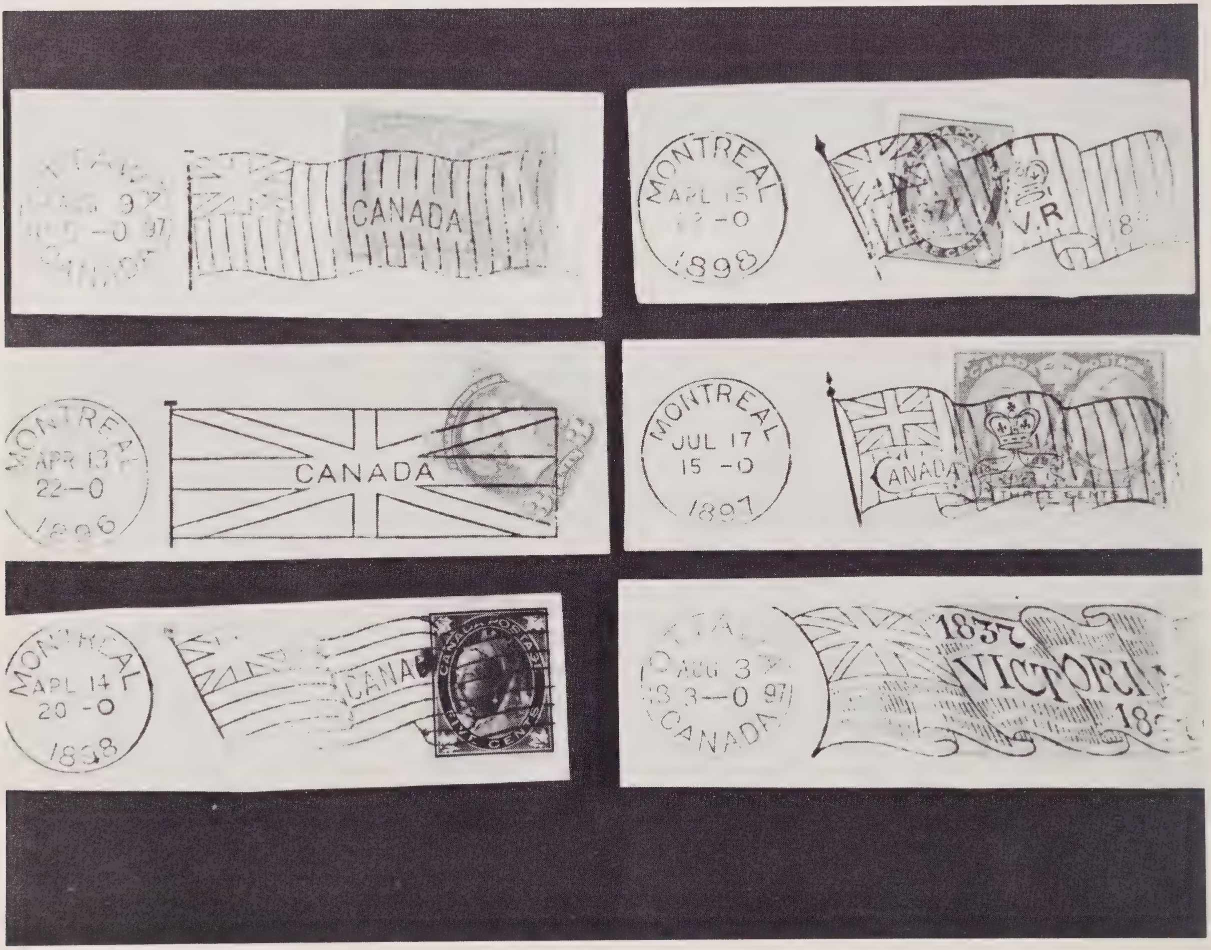

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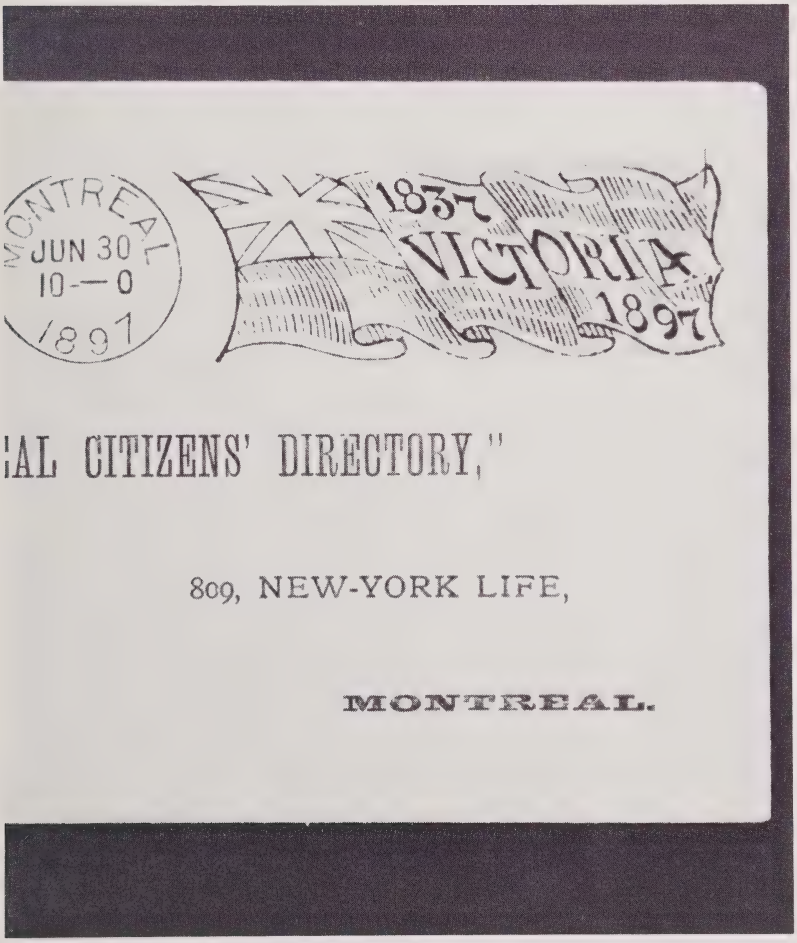
post offices in Canada, at one time or other, used their circular identification dater to mark the postage stamp. This practice persisted throughout almost all of the last half of the 19th century when adhesive stamps were available and continues even today.

Today we hear of automation and sophisticated high-speed mail-handling equipment. It makes one feel that during the first three-quarters of the 20th century postal technology has kept pace with that in other industries. However, look closely at the stamp on the envelope of the next letter you receive. You will probably find that it has been made invalid for re-use as postage by smudges of black ink—just as in 1851.

Fig. 9, opposite page, upper: Canada's first machine flag cancellation. Earliest known date of usage was at Montreal on March 26, 1896.

Fig. 10, opposite page, lower: Six of the eight flag cancellations used in Canada from 1896 to 1900. Although Montreal, Ottawa, Toronto, and Hamilton used flag cancellations, only Montreal used all eight.

Fig. 11, below: The ornate VICTORIA flag used to "mark" the Jubilee Year of the reign of Queen Victoria.

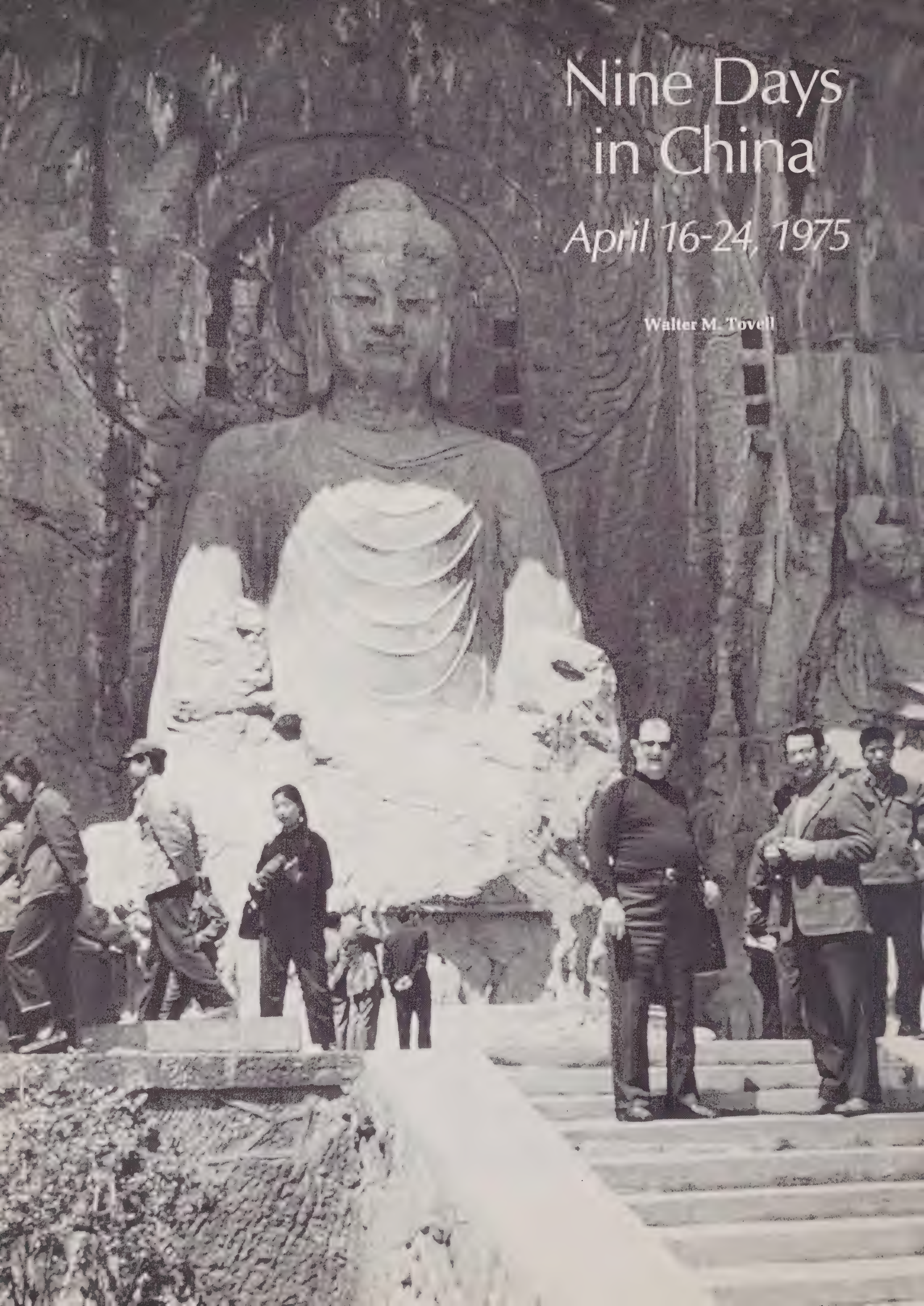


Dr. Fred G. Stulberg was born in Toronto and graduated from the Faculty of Dentistry, University of Toronto. He is now engaged in private general practice in Toronto. A chance remark by a patient kindled an interest in philately which grew into a passion for postal history. Many of his articles, on both subjects, have been published in philatelic journals both here and abroad. Dr. Stulberg is a past president of the Toronto Stamp Collectors' Club and of the Philatelic Specialists Society of Canada. At present, he is a Director of the Royal Philatelic Society of Canada and of the Vincent G. Greene Philatelic Research Foundation. Recently he gave up the editorship of the Journal of the Royal Philatelic Society of Canada to become the Honorary Curator of the Philatelic Department of the ROM.

Nine Days in China

April 16-24, 1975

Walter M. Tovell



In April 1975, in my capacity as Director of the Royal Ontario Museum, I was fortunate enough to be one of an official three-man delegation from Canada that officiated at the opening of the exhibition of Canadian landscape painting in Peking. The other two members were M. André Bachon, Vice-Chairman of the National Museums Corporation, and Mr. Vernon Ruggles of the National Gallery of Canada. Our visit formed part of the ongoing programme of cultural exchanges between Canada and the People's Republic of China, a notable feature of which was the Exhibition of Archaeological Finds of the People's Republic of China shown in the Royal Ontario Museum from August to November 1974.

We left Vancouver in a Boeing 747 on Sunday, April 15, and I spent much of the flight reading J. Tuzo Wilson's *Unglazed China*, which proved to be a useful preparation for the experiences that lay ahead. After changing planes at Tokyo, we reached Peking at 10 p.m., where we were welcomed by the Canadian ambassador, Mr. John Small, his wife, and members of his staff; Mr. Lin Lin of the Friendship Association, and other officials. In the

Opposite page: A visit to the Lungmen Buddhist caves.

Below: Incense burner, moondial, and crane in a courtyard of the Forbidden City.

Right: *In the Forbidden City. Left to right: Mr. Wu Cheng Chao, Director of the museum; M. André Bachon, Vice-Chairman of the National Museums Corporation; and Mr. John Small, Canadian Ambassador to China.*

Below: *The gallery of paintings in the museum of the Forbidden City.*

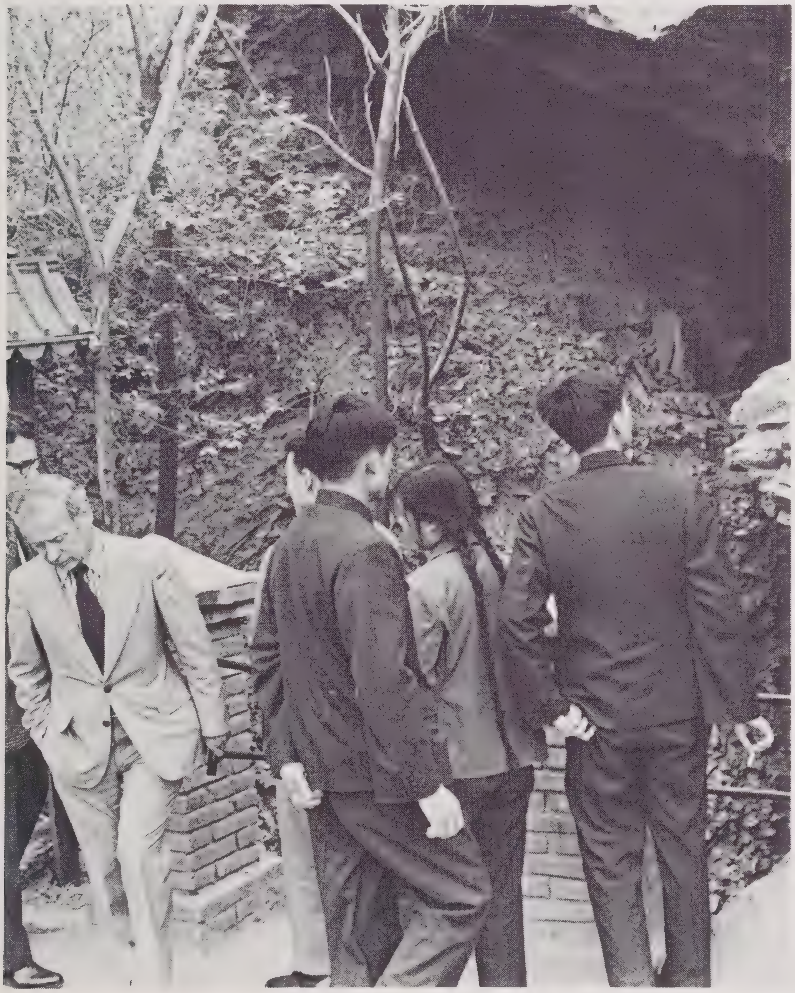
rather austere VIP room in the airport, we drank tea and exchanged conversation in a mixture of English, French, and Chinese, before being escorted to our headquarters at the Peking Hotel.

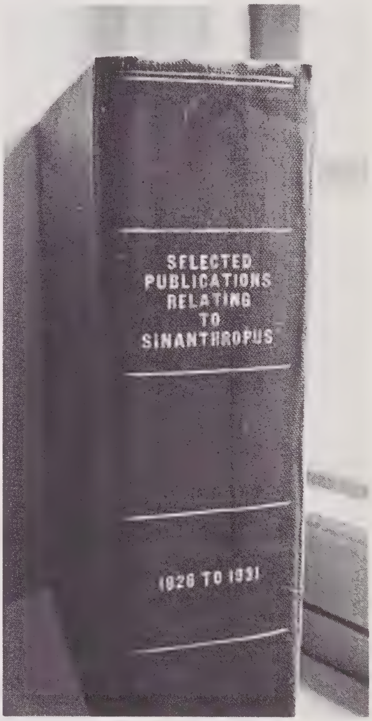
My first night in Peking was a disturbed one since, because of some mix-up, some of my baggage was not delivered to my room until 2 a.m. Then at 6 a.m., because of a short-circuit in the hotel's signalling system, I was awakened again by the porter, who thought that I had summoned him. I would probably have been awakened early anyway by the constant honking of automobile horns as cars threaded their way through the hordes of bicycles that are the principal means of private transportation in Chinese cities.

My large, well-furnished room in the hotel overlooked the Forbidden City, whose colourful tiled roofs rose above the surrounding buildings. This was our first destination when we set out after breakfast, and here we met Mr. Wu Cheng Chao, the director of the museum and a man of great wisdom. Over tea he questioned us closely about the Chinese Exhibition in Toronto, and then we set out to tour the museum. Among the wealth of fascinating exhibits we saw the jade burial suit belonging to the husband of the princess Tou Wan, the famous gilt bronze lamp in the form of a kneeling woman, and a replica of the Flying Horse of Kansu. Later, among a throng of Chinese visitors, we admired the museum's great collection of paintings.

In the afternoon we performed the official function that was the chief reason for our visit—the opening of the exhibition of Canadian landscape painting. Among the guests at the opening was Mrs. Chien, who had been with the Chinese Exhibition in Toronto. The Canadian exhibition was viewed by about 40,000 visitors in the two weeks before it moved on to Shanghai.

The second day of our visit, April 17, was an equally full one. After a trip to the Great Wall and the Ming Tombs, I was taken on

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Above: This book, in the museum at the site of Peking Man, contains Dr. Davidson Black's bookplate.

Left: Visiting the upper cave at the Peking Man site.

Top: The Great Wall of China.

Above: On the bank of the Yellow River near Chengchow.

Right: The author with M. André Bachon on the Spirit Way leading to the Ming Tombs.

Left: Apartment block on a commune near Shanghai.

Below, left and right: The Shanghai industrial exhibition centre.

Bottom: The museum at Loyang.

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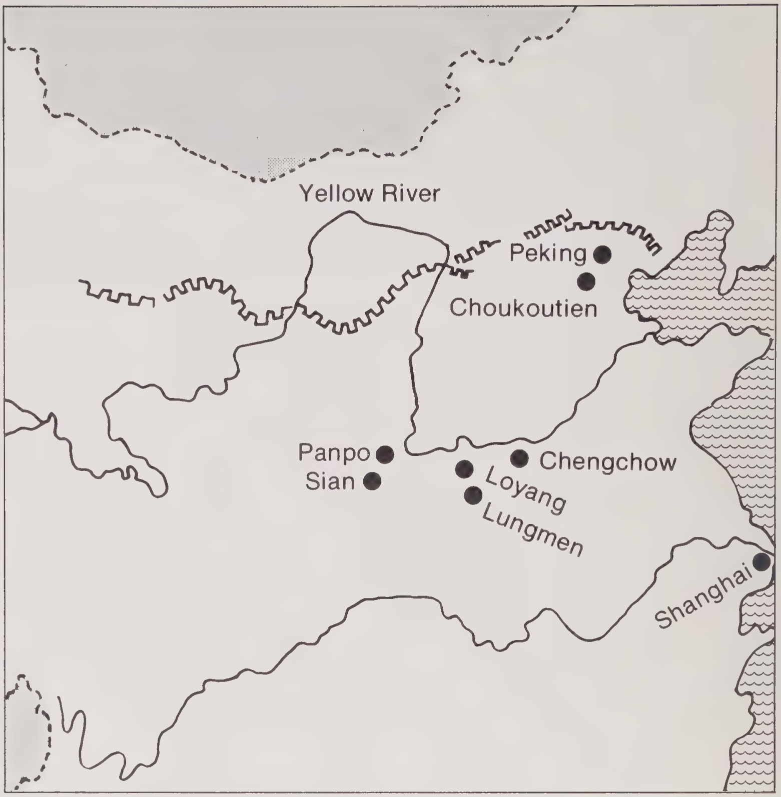
伟大的领袖毛主席万岁

Opposite page: Covered excavations with walkaround at the site of Panpo. This village dates from 4000-5000 B.C.

Below: A conservator at work repairing a scroll in the Shanghai Museum.



request to the Peking Museum of Natural History. An exceptionally interesting exhibit here was a perfect specimen of an extinct elephant—*Stegodon*—found in 1973. To mark the occasion of my visit I presented the museum with a set of the *Illustrated Natural History of Canada*.

April 18 was for me a day of pilgrimage and a memorable highlight of our trip. Accompanied by Ambassador Small and André Bachon, I travelled to Choukoutien, the site of the discovery of Peking Man. This hominid was carefully studied in the 1920s and early 1930s by Davidson Black, a Canadian. The work of this early investigator and his colleagues does not yet seem to have been recognized in China, but I was able to bring to the attention of our guide a volume in their library containing Davidson Black's bookplate.

The next three days were taken up with a whirlwind tour of Sian, Loyang, and Chengchow. In Sian we visited the excavated village of Panpo under its protective shelter, the Big Goose Tower, and the Communications Centre of the 8th Army, where we saw a room that had been occupied for a time by Dr. Norman Bethune. Because of my personal interest in neolithic material, I found the museum at Loyang particularly rewarding, since it contains a fine neolithic collection. At Loyang we also visited the Lungmen Buddhist caves, dating from A.D. 494, and a modern ball-bearing factory. From Chengchow we took a drive to the Yellow River. The waters of this river contain so much sediment that the amount that passes through a circle of one metre diameter in a year would fill a tube of the same diameter circling the earth 27 times.

The last three days of our visit were spent in Shanghai. This city, for so long under Western domination, was a complete change from the other Chinese cities we had visited. Its architecture is Western. Peking had been crowded, but Shanghai was literally teeming with people—more of them than I have ever seen before in one place.

Anyone who goes to Shanghai on an official visit is taken first to the Industrial Exhibition, where in great halls the products of the Shanghai factories are displayed and are explained by hostesses. Anyone who may have doubts about the extent of Chinese industrial development will have them quickly dispelled by a tour of the displays. Here we saw products from rare-earth extractions, laser and radar instruments, platforms for offshore oil drilling, a model of an oceanographic research vessel, generators, TV equipment, and many other up-to-date products.

The Shanghai museum had a special exhibition of paintings and artifacts depicting the human

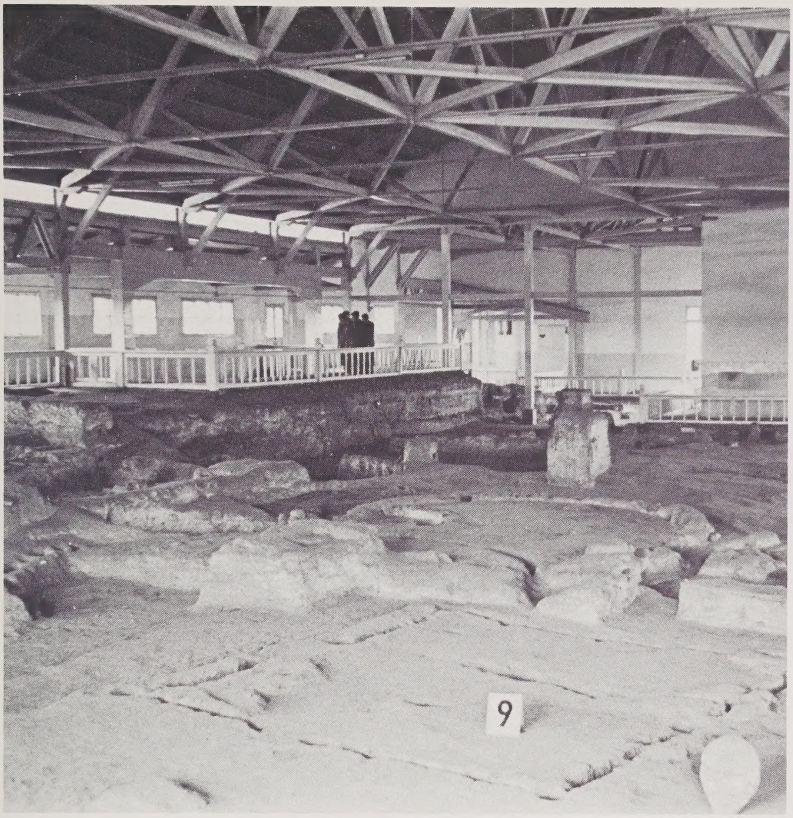


figure in Chinese art, from figures on neolithic pottery to reproductions of wall paintings such as those seen in the touring Chinese Exhibition. But the highlight of our museum visit was a thorough tour of the conservation laboratories, which are staffed by twenty-five people, both men and women, of all ages. We were given a complete demonstration of how scrolls are repaired and remounted. The Chinese are also engaged in making reproductions of their most important art objects. In their museums we soon learned to ask which exhibits were originals and which were replicas. In Shanghai they were making replicas of Tang female figurines.

On a tour such as ours, Chinese officials take great pains to see that their visiting friends get a good overview of the life of the country. Consequently our stay in Shanghai included visits to a commune where over 21,000 people lived and worked, and to a landscape gardening establishment. For entertainment we were taken to a performance of the Chinese Acrobats, whose feats we enjoyed as thoroughly and as enthusiastically as did the thousands of Chinese spectators. The seats, I was told, cost less than a dime.

On the ninth day we left again, regretfully, for the journey home. After such a short visit it would be pointless to try to draw profound generalizations from the welter of particular impressions. But what stands out in memory, besides the sheer size of the population, is the people's pride in their heritage and their accomplishments and the fact that everybody seems to be doing something useful to enhance it. And for me, personally, the visit to the site of Peking Man, with its memory of Davidson Black, that little-known Canadian, remains the highlight of my nine days in China.

Dr. Walter M. Tovell, former director of the ROM and presently head of Education and Extension Services, spent nine days in China on a mission for the Department of External Affairs. He was one of a delegation of three selected to represent this country at the official opening of an exhibition of Canadian landscape painting in Peking. The delegates were guests of the People's Republic of China. Dr. Tovell has been with the ROM since 1946.

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A notice to our readers

With its next issue *Rotunda* will begin a new publication schedule. Hereafter the magazine will be published in March, June, September, and December; and the next issue, numbered Volume 9, Number 1, will be dated Spring 1976. To order a gift subscription for the coming year, please fill out the form enclosed with this issue.

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